

Saturday 19 July 2014

# Amateur Photographer

# 100 Years of Leica



Passionate about photography since 1884

## Decisive moments

Nick Turpin's top street photography techniques and tips

## The camera that changed the world

Ivor Matanle on the UR Leica



## A tribute to Leica

Classic images and tributes from Cartier-Bresson, Erwitte, Eisenstaedt, Salgado, Stoddart and more

**Mary Ellen Mark**  
Exclusive interview

## Feininger revisited

How we reshot this iconic portrait of **Dennis Stock**

**FIELD TEST** We take Fujifilm's X-E2 on a steam train through the Scottish Highlands



# D7100



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'Best DSLR we've tested' - Which? (Which?, Sept 2013)

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*At the heart of the image*







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One hundred years ago, a microscope engineer from Wetzlar, Germany, showed his boss a prototype for a camera he'd been developing on the side, which used movie film.

The engineer was Oskar Barnack, his boss was Ernst Leitz, and 11 years later the evolution of that camera went into production as the Leica I. The rest is history. As the first commercially successful 35mm camera, it was instrumental in

popularising not only the 35mm format itself but the general concept of photography with small, handheld cameras. Even though you're statistically unlikely to be a Leica owner yourself, if you've owned a 35mm camera or DSLR, you're a beneficiary of Barnack's legacy.

This week, we join Leica in celebrating its centenary year with a special issue dedicated to the cameras, the legendary photographers who have used them, and the iconic images they have taken. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© ANDREW BLAKE

### Lost Deposit by Andrew Blake

Canon EOS 450D, 18mm, 1.6secs  
at f/13, ISO 200

This week's picture, titled 'Lost Deposit', comes from AP reader and Flickr group user Andrew Blake.

'This image was taken using one of the many props I have scattered and stashed away by the two bays around Scarborough in which I operate,' says Andrew. 'I'll photograph in rain or shine and usually when I'm out on a bike ride; I take my camera with me just in case the moment grabs me and I feel like shooting.'

'The area of the bay in which I photograph and the prop I use will actually be determined by the tide and the kind of weather I see. This particular image was yet another close shave I've had with the North Sea – one day it's going to get me. But at least I'll go out doing something I love.'

Rather than using Photoshop to process his images, Andrew prefers Google Picasa. But by his own admission, he's not one to sit around editing images for hours on end; he's much happier out there in the thick of it.



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



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### Overseas aid

A crowdfunding campaign to help equip and train young people in Sri Lanka to take photographs has been launched. The Voice of Image project is on a mission to help youngsters document the 'cultures and realities of their beautiful but suffering country'. They work with members of various ethnic groups. Campaigners hope to raise £7,000. Visit [www.peacedirect.org/VOI](http://www.peacedirect.org/VOI).

### EOS M lens

Independent lens maker Tamron has released a Canon EOS M-compatible version 18-200mm f/3.5-6.3 Di III VC lens. Also available in a Sony-mount, it is designed for cameras with an APS-C-sized imaging sensor. The £389.99 lens is due out this month. For details visit [www.tamron.co.uk](http://www.tamron.co.uk).



© ANDY HART (RSPBIMAGES.COM)

### Bird calls

The RSPB is calling on wildlife photographers to help build a picture of declining seabird populations. Campaigners are appealing for photos of kittiwake strongholds, such as Orkney Islands and Shetland. Email [lostseabirds@rspb.org.uk](mailto:lostseabirds@rspb.org.uk).

### Photo boost

A photographer who was badly injured in a cycling accident received a boost to his recovery after sports stars posted get-well images on Twitter. *Times* photographer Marc Aspland was forced to miss the Wimbledon tennis championships and the World Cup football after suffering a brain haemorrhage, nerve damage and two broken collar bones in a crash in Harpenden, Hertfordshire, in April. Sport stars posed with a '#gwsmarc' message.



© DAVID LEVISON

### British life

A competition designed to showcase contemporary and imaginative images of British life is up and running. The British Life Photography Awards boasts a £10,000 prize pot. The overall winner will bag £6,000 worth of Sony kit. Categories include street life and portraiture. There will be a special award for the best documentary feature. The closing date is 20 September 2014. Visit [www.blpawards.com](http://www.blpawards.com).



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## WEEKEND PROJECT

### Long-exposure architecture

In recent years, fine-art style architectural photography has risen in popularity and many photographers have embraced the use of long exposures to capture the beauty of architecture. They rely on simple composition and dynamic lighting in order to make the images come to life. Shooting with a tripod and using very dark neutral density filters is

the way to achieve these images.

There are thousands of fantastic buildings to photograph up and down the country, mostly in the larger cities. If you're struggling to find the right ones, simply check out [www.instantstreetview.com](http://www.instantstreetview.com) where you can click around your local area to find the perfect location.

**1** Stacking upward of 10EV of ND filters inside a square filter holder is not uncommon for architectural photographers. This achieves silky smooth skies or blurred clouds. A cheap workaround for this is to use welding glass.

**2** A shutter speed of between 1/30sec and 15mins is what you should aim for. If the clouds are moving very slowly, then a longer shutter speed is needed. This can be achieved by adding more stops of neutral density.





# BIG picture

The Astronomy Photographer of the Year 2014 shortlist revealed

◀ The universe is a vast place. Yet through the power of photography we can at least try to capture just a small section of it.

The Astronomy Photographer of the Year had its first outing in 2009 and since then has been become a staple of those looking to witness the wonders the galaxy keeps hidden from the naked eye.

This image, one of a number of incredible shots on the shortlist, was taken in Skjervøy, Troms, Norway. The photographer, Anneliese Possberg, stands to win an overall prize of £1,500 and a chance to see her work on the walls of the Royal Observatory in Greenwich. Entries are now closed for this year and the results will be announced on 18 September. Visit [www.rmg.co.uk](http://www.rmg.co.uk) for details.

## Words & numbers

*Perhaps the most important skill in photography is learning which images to show*

Leslie Dean Brown

**3** Try walking through a built-up area with a camera phone or a little compact camera and taking a couple of snapshots in order to find a subject you know will work. This helps reduce the trial and error of composition.

**4** Shooting mid-morning or late afternoon will give you the best results as the sun is high enough to add dimension and depth to the subject matter. The movement of the light will be captured in the long exposure.

If you live in a big city, then the beauty is that your potential subjects are all around you

© CALUM MCNERNEY-RILEY



**6,000**

The number of entries in the 2014 Pink Lady Food Photographer of the Year. The 2015 contest has just opened. Visit [www.pinkladyfoodphotographeroftheyear.com](http://www.pinkladyfoodphotographeroftheyear.com)



The Dennis Hopper collection, found in cardboard boxes, included this image of Martin Luther King



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# UK showcase for 'lost' Dennis Hopper archive

 HUNDREDS of photographs by Hollywood legend Dennis Hopper have gone on show in the UK for the first time.

Hopper, who received no formal photographic training, captured the images using a Nikon F and 28mm lens given to him by his future wife Brooke Hayward.

Dennis Hopper: The Lost Album is

on at the Royal Academy of Arts in London until 19 October.

The archive was found in cardboard boxes at the actor's home following his death in 2010, aged 74.

It is billed as a 'personal visual diary and a document of America's dynamic social and cultural life in the 1960s'.

Jeremy Gilbert, group marketing manager at Nikon UK, which is

sponsoring the show, said: 'Knowing that Hopper shot his work on a Nikon camera, with no formal training, is truly inspirational...'

Hopper's interest in photography started in the late 1950s, spurred on by fellow actor James Dean.

Hopper is estimated to have taken around 18,000 photos over six years. Visit [www.royalacademy.org.uk](http://www.royalacademy.org.uk).



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Hopper's 1964 portrait of actor Paul Newman (left) and a photo entitled 'Double Standard' from 1961



## Apple pulls plug on Aperture

 APPLE has pulled the plug on its Aperture image editing and management program, after almost nine years.

Launched as an 'all-in-one post-production tool' that was set to revolutionise photographers' workflow, Aperture aimed to make working with raw image files as easy as with JPEGs.

'Aperture is to professional photography what Final Cut Pro is to filmmaking,' said Apple in October 2005. Aperture cost £349 at launch.

Apple UK said: 'With the introduction of the new Photos app and iCloud Photo Library, enabling you to safely store all your photos in iCloud and access them from anywhere, there will be no new development of Aperture.'

'When Photos for OS X ships next year, users will be able to migrate their existing Aperture libraries to Photos for OS X.'



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The Olympus Pen E-PL6 first surfaced on the Japanese market in 2013

# Olympus Pen E-PL6 gets UK green light

OLYMPUS has brought its Pen E-PL6 micro four thirds camera to the UK, in a kit with a pancake zoom lens. Launched onto the Japanese market last year, the E-PL6 features only minor changes over the Pen E-PL5.

Olympus is keen to market the new Pen as a 'small and lightweight' system camera. It comes with a pancake zoom lens in the shape of the M Zuiko Digital ED 14-42mm f/3.5-5.6 EZ.

Differences over the E-PL5, which was announced in 2012, include a minimum ISO of 100, compared to ISO 200 on

the E-PL5, and the addition of interval shooting of between 1sec and 24hrs, for up to 99 shots.

The kit comes supplied with a FlashAir SD card, designed to enable images to be transferred via Wi-Fi.

The E-PL6 carries a 16.1-million-pixel Live MOS imaging sensor and a TruePic VI processor.

Features also include 18 creative filters, a top ISO of 25,600 and a 3in, 'tilt and swivel' (460,000-dot) LCD screen.

Priced £429.99, the Pen E-PL6 is due on sale in mid-July.

## Ensure cameras are charged for flying

PHOTOGRAPHERS would be wise to ensure that their cameras and other electronic devices are fully charged before boarding a flight, as the UK government extends US-led anti-terrorism measures. Initially, the stepped-up security only affected direct flights from the UK to the US, after the USA's Transportation Security Administration warned: 'Powerless devices will not be permitted on board the aircraft.'

However, on 8 July, the UK's Department for Transport extended the



Travellers may be asked to 'power up' some electronic devices

scope of the policy to some routes, both to and from the UK.

Transport Secretary Patrick McLoughlin said: 'Passengers on some routes may also be required to show that electronic devices in their hand luggage can be powered up or face not being allowed to bring the

device onto the aircraft.' Cameras are not specifically mentioned in the UK or US security advice.

However, when asked about advice issued by the US on 6 July, a spokesman for British Airways agreed it would be sensible for passengers to ensure that cameras are charged.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



### The View from The Shard

Climb Western Europe's tallest building for an unrivalled look at the capital from above. Timeslots are available in daytime, at dusk and at night; as tripods aren't permitted we'd advise going during the day. Until 31 March, 2015. [www.theviewfromtheshard.com](http://www.theviewfromtheshard.com)



### Bristol Harbour Festival

Bristol's largest free festival gets under way once again this weekend. Expect live music, dance, street theatre and a fleet of working boats to celebrate the city's maritime heritage.

18-20 July. [www.bristolharbourfestival.co.uk](http://www.bristolharbourfestival.co.uk)



### Travel Photographer of the Year

The exhibition of travel's best and brightest returns to London's Royal Geographical Society in a free exhibition. The 2014 competition is open for entries until 1 October, so for inspiration get yourself there. Until 17 August. [www.tpoty.com](http://www.tpoty.com)



### Found Not Taken

Edson Chagas takes the twin themes of cities and consumer culture in his multi-national project which focuses on abandoned objects on urban streets. He finds geometric beauty in the unlikely places.

Until 3 August. [www.belfastexposed.org](http://www.belfastexposed.org)



### Olivia Arthur: Jeddah Diary

After leading photography courses for women in Jeddah, Saudi Arabia, Olivia Arthur opens an exhibition exploring the world that Saudi women inhabit. Now in its last days, this study shows a situation more nuanced and complex than most people think.

Until 19 July. [www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk)





# Viewpoint Nigel Atherton

**Nigel Atherton** discusses why he considers Sebastião Salgado to be one of the world's greatest living photographers

No magazine dedicated to Leicas and famous Leica users would be complete without some reference to Sebastião Salgado. I'm often asked to name my favourite photographer, and it's an impossible question to answer with so many great candidates, but if pushed I'd have to pick Salgado.

Every photojournalist hopes their work will change the way people think, but this isn't easy to achieve. War photography may shock but it has never stopped people from killing each other.

In 1993, I went to see Salgado's Workers exhibition at the Royal Festival Hall. I wasn't that familiar with his work at that time and didn't know what to expect, but when I left that exhibition I was a changed person and I've never looked at the world in quite the same way since.

Until that point I'd never given a second thought to how the things in my shopping trolley got there: the sugar, the coffee, the tuna fish. I'd never paused to consider all the different materials that had to be mined or manufactured to make the components that went into building my car, or my TV, and who did all that work. That day, I saw those people for the first time, staring out of Salgado's incredible black & white images, and I was confronted with the terrible working conditions that millions of people, mostly in the developing world, suffer on a

daily basis so that we in the Western world can enjoy our luxuries.

I was moved by the sulphur miners of Indonesia, who spend each day hammering out lumps of sulphur and carrying up to 100kg of it up and down a volcano in baskets on their shoulders, while inhaling the deadly fumes that will shorten their lives. I saw women in beautiful saris digging the Rajasthan Canal in India; bare-chested gold miners crawling like ants over a cavernous Brazilian mud pit; exhausted oil-coated fire fighters battling to extinguish burning wells in Kuwait after the first Gulf War.

I may have seen pictures of some of these activities before, but they hadn't registered. Salgado's images on the other hand were aesthetically beautiful and had an epic, almost biblical quality. They grabbed my attention in a way that mere snaps had not.

But though many of the images made me feel uncomfortable, the subjects themselves often appeared noble or heroic, rather than as victims. Salgado's detractors claim that he romanticises poverty, and creates art from it. The man himself rejects the notion that he's an artist but the fact is that art, like music, has the power to touch people.

Salgado's work opened my eyes that day and has influenced the way I think about the world, the choices I make and the things that I buy ever since. Not many people, let alone photographers, have ever done that.



Oil-fire workers struggle to extinguish the oil-well fires of Kuwait after the first Gulf War. The story goes that Salgado went through about five Leicas getting these shots, so hostile were the conditions

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Stags, Hens & Bunnies

by Dougie Wallace. Dewi Lewis, £28, hardback, 96 pages, ISBN 978-1-905928-11-8



DO YOU want to see what Armageddon looks like? Dougie Wallace knows. This is a man who has looked into the abyss and the abyss has blown him a kiss and written its phone number in

lipstick on his chest. This volume details Wallace's nocturnal wanderings through the garish funhouse hell that is Blackpool. Specifically, he has documented the last gasp of freedom of those individuals who have agreed to a lifetime of mortgages, nappies, and arguments about the colour of the bathroom. Here we have the British stag and hen do, a nightmarish rite of passage that perpetuates hate crimes against the liver and encourages the surrealist confluence of naked men and lamp posts.

Wallace's images are certainly not for everyone: they revel in debauchery. In fact, you may want to take a wire brush to your eyes after viewing them. But there's no denying it – projectile vomiting has never looked so beautiful. If you want a vision of the future, imagine a Stella-soaked white stiletto stamping on a human face. For ever! ★★★★★

### Shooting Models

by Franki Falkow and Adam Duckworth. Ilex, £17.99, paperback, 160 pages, ISBN 978-1-78157-983-1



MODELS find themselves employed within a variety of photographic genres, whether it's editorial, fashion, beauty or advertising, and it should go without saying that a successful shoot depends on the chemistry between the model and

the photographer. In this nicely produced guide, international model Franki Falkow and award-winning photographer Adam Duckworth explain the creative process behind the harmonious collaboration that is all-important in the production of professional-looking images. Ilex is known for its thorough and accessible approach to its subjects and this one is no different. In fact, it's one of the most readable books out there on this particular subject. ★★★★★



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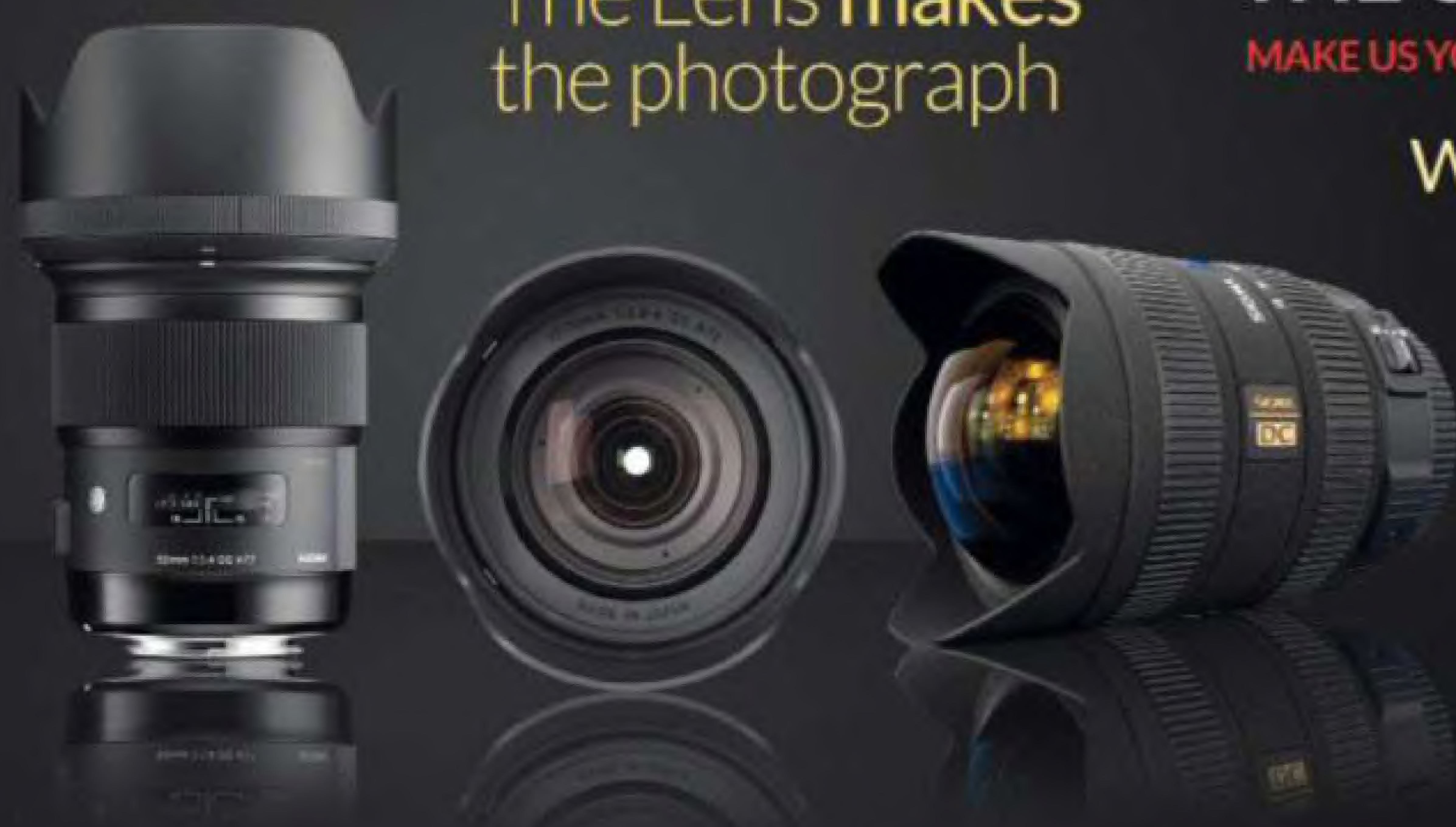
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## Nick Turpin

Nick Turpin has worked as a staff photographer with *The Independent* newspaper and in 2000 founded In-Public, the influential international street photographers' group. In 2010, he established Nick Turpin Publishing.  
[www.nickturpin.com](http://www.nickturpin.com)



After 9/11, Nick visited all of the airline ticket offices in London. Here the sticker on the office window has thrown an ominous shadow into the scene



ALL PICTURES © NICK TURPIN

### KIT LIST

#### ◀ Shoes

Comfort is key for street photography, and is particularly important when considering what shoes to wear. If you're thinking about your aching feet, you're not thinking about photography. Thick soles are usually the best option.



#### ◀ An umbrella

Many of us know the horror of getting stuck in a downpour. But rather than running inside, try and make the best of the situation. Some great street shots can be taken out in the rain. The reflecting colours on the pavement during and after a shower are a beautiful sight.







# Life on the street

If you want to improve your street photography, then **Nick Turpin** is here to offer some first-hand tips and tricks...

**T**he first thing you should know about street photography is that the debates about what it is and isn't are quite vociferous. Search the web for 'street photography' and allow your eyes time to focus on the plethora of images, books and websites that fill your screen. It's almost overwhelming, isn't it?

However, there's a problem. I would argue that a majority of the stuff that you – and the internet – assume falls under the banner of the genre doesn't really fit the criteria of what I would consider true street photography. For example, I'm not a fan of what I would term 'interventions' within the scene. I would class the use of flash as an intervention. Flash is strange because we all know that life isn't lit by a single-point light source. When you introduce an artificial photography-focused source of light, you alter the scene. When artificial elements of any kind are introduced into a scenario, the candid nature of what you're witnessing evaporates. Make a note of that word: 'candid'.

For me, the definition of street photography is very simple: candid photography in a public place. But even that simple phrasing puts a lot of restrictions on the photographer. My definition and my restrictions in street photography inform my output. It's why I only work in colour these days. I actually worked in black & white for many years (you can see some examples on these pages) but I eventually came to realise that it's a lot easier to make images in monochrome. The fact is, colour references our everyday lives and the decisions we've made as a society. We live in a bright, fast and gaudy world, one full of advertising and televisions in public places. Everything is loud and noisy. In my opinion, straight colour photography is the best way to represent that.

## Getting started

The first thing you should consider is to think about the type of camera you're using when you're trying your hand at street photography.



### ◀ Thumb grip

Not an essential item but one to make a note of if you feel like taking your street photography up a notch. The thumb grip is designed to provide a little more comfort while holding your camera, and also helps in the covert stakes (see page 13). Visit [www.matchtechnical.com](http://www.matchtechnical.com).



### ◀ Spare memory cards and batteries

It's heartbreaking seeing a brilliant scene reveal itself, only to realise you're either out of battery or have a full memory card. Always carry a couple of spare batteries and at least four or five cards.



### ◀ No tripod

This is one item you definitely *don't* want with you. Tripods are cumbersome and, like carrying a bulky DSLR, instantly identify you as a photographer. Not only do they slow you down, you can easily miss a shot while you're setting up the tripod.





Using a compact camera with a relatively quiet shutter means you can approach your subjects with ease and take your time finding the right composition and angle

➤ Whenever I shoot, I make sure it's a full-frame camera, a decision informed by the fact that full-frame models have an incredible resolution. That's why I use a Leica M9. It's a tiny camera but I know I can face a scene containing 30 or so people, make a big print to put on the wall, and the audience will be able to see every expression and hand gesture within the frame.

Using a full-frame camera also means I can stand a little further back from my scene. Earlier on in my career I would get

close and make precise, clean compositions. Now I can take a step back, juggle a lot of the elements within the scene and then crop in later to tidy up the frame. I like to include a lot of elements within my images, particularly when I'm shooting in a place like Piccadilly Circus in London.

Another reason for shooting with a Leica as opposed to something like a Canon DSLR is because as a street photographer you must be an observer, one who watches silently, taking pictures. If you go into a

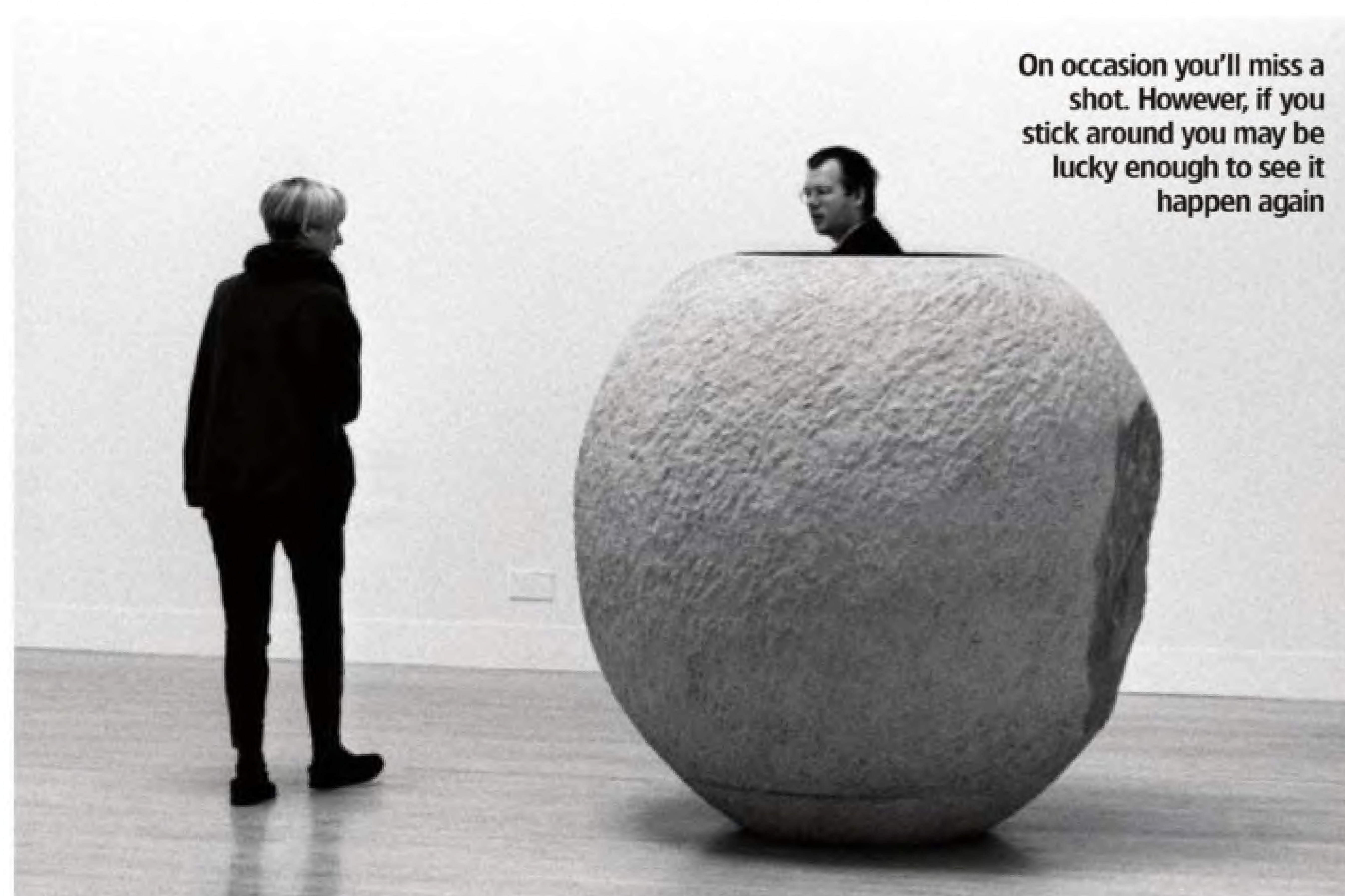
scene with a bulky DSLR, then you look like paparazzi. Try photographing an unfolding candid scene when you're wielding a miniature starship in your hands. People's reactions will immediately change and the candid moment is gone for ever. A compact camera makes you look like an everyday invisible tourist.

Lens choice is also important. When you attach a 50mm lens to a full-frame camera, it almost approximates what the human eye sees. However, a 35mm on something like the Leica will give you a smidgen more depth of field at any given aperture. That kind of lens length also seems to be the optimum length for the size of UK streets – you can get a person full length. In my opinion a 50mm always seems a little tight.

The thing I don't like to use on location is a zoom lens. I'll often get students coming onto my workshops with zoom lenses. I'll actually gaffer tape their lens so they can't extend them. Your legs are your zoom. If you want to get closer to a subject, walk closer. Don't be afraid to get involved. Not only does it give you more confidence, it also allows you to empathise more with your subject, put yourself in their place, and be able to predict what will happen next.

## Blending in

So you've got your camera and lens. Now what do you do when you're out on the streets? Answer: you become invisible. The success of much street photography depends on how well you can blend into



On occasion you'll miss a shot. However, if you stick around you may be lucky enough to see it happen again



Nick spent three years shooting in gallery spaces. The focus of the project was to show how the presence of people can serve to bring inanimate objects to life



your surroundings. Much of it is about body language. I'm 6ft 3in. I've grown my hair back now but I used to have a shaved head. I was an unusual presence, I think it's fair to say. What I learned was that the way you present yourself is key to getting your shots.

I never stand facing the subject I intend to photograph. I'll always stand at a right angle and address a completely different area of the street to the bit I want to shoot. If I see a situation begin to develop, I'll turn away slightly, take an exposure reading off the pavement, gauge the distance – if I think the scene is around 4m away then I'll set that on the lens barrel – and shoot one-handed once I think the elements are aligning in the shot's favour. That's why I choose to have a thumb grip on my camera (see *Kit list* on pages 10-11). It allows me to comfortably shoot with just one hand while still turned away.

Make sure you don't make eye contact with your subject. If you do, then you're on their radar and the shot is over. You'll invariably find yourself having to hang around, so while you're waiting light a cigarette or pretend to read a map. These are excellent diversionary tactics to help you blend in even more.

Never worry if you miss a shot. Often scenarios happen two or three times. Take, for example, my monochrome shot on page 12. I was shooting in the Tate and noticed a large pot that people kept looking into. I missed it the first couple of times but I knew if I stuck around it would

## Through a glass darkly

WHILE I favour shooting in bright conditions, there are plenty of great shots to be found in the rain. This image was one of a series I took of buses in the winter. I'm intrigued by the idea of the commute. Some people do an hour to an hour and a half every day. It's like dead time.

The images were taken on a Canon because with lighting conditions like this you're pushing what you can do – even with a Canon. It was

incredibly dark in winter weather and I was shooting at 1/40sec with a 200mm lens and handheld with image stabilisation. I had to run up and down each time a bus pulled up, looking for the most interesting person sat by a window. I had less than a minute to find my subject before the bus pulled off again. Once I found them I braced myself, stopped breathing and shot about four or five frames per second.





➤ happen again. Lo and behold, it did and there was my shot.

## Camera settings and light

I'll generally keep my camera on shutter priority mode, because while depth of field is nice, the moment is even more important. Most of the things I shoot – with a few exceptions such as the scenario just mentioned – are happenings and one-of-a-kinds. I tend to favour a minimum shutter speed of 1/250sec. On a bright day, I can use that in combination with an aperture like f/8 or f/16. When you have those kinds of settings, your camera becomes almost point and shoot.

Light is one of those things that photographers can get a little funny about. Some will only shoot in the so-called 'magic hour'. I'm really not that fussy about it. I can't afford to be, particularly if I'm working on a commissioned project. That



An example of a stake-out. Nick found a scene he thought could work and then patiently waited until all the correct elements aligned in the frame

said, I tend to shoot more when it's bright because then I'm able to achieve a nice amount of depth of field. With a camera like the Leica M9, you can set your camera to ISO 800 and it will still give you small apertures and fast shutter speeds so you can freeze the action. In my images, I tend to juxtapose things in the background with

things in the foreground and you can only do that with a good depth of field.

## Finding the shots and dealing with confrontation

The next question is how do you find good shots? Clearly the kinds of subjects you'll want to focus on are personal to you, so all I can say is there are two ways to find your images: stake-out and surveillance.

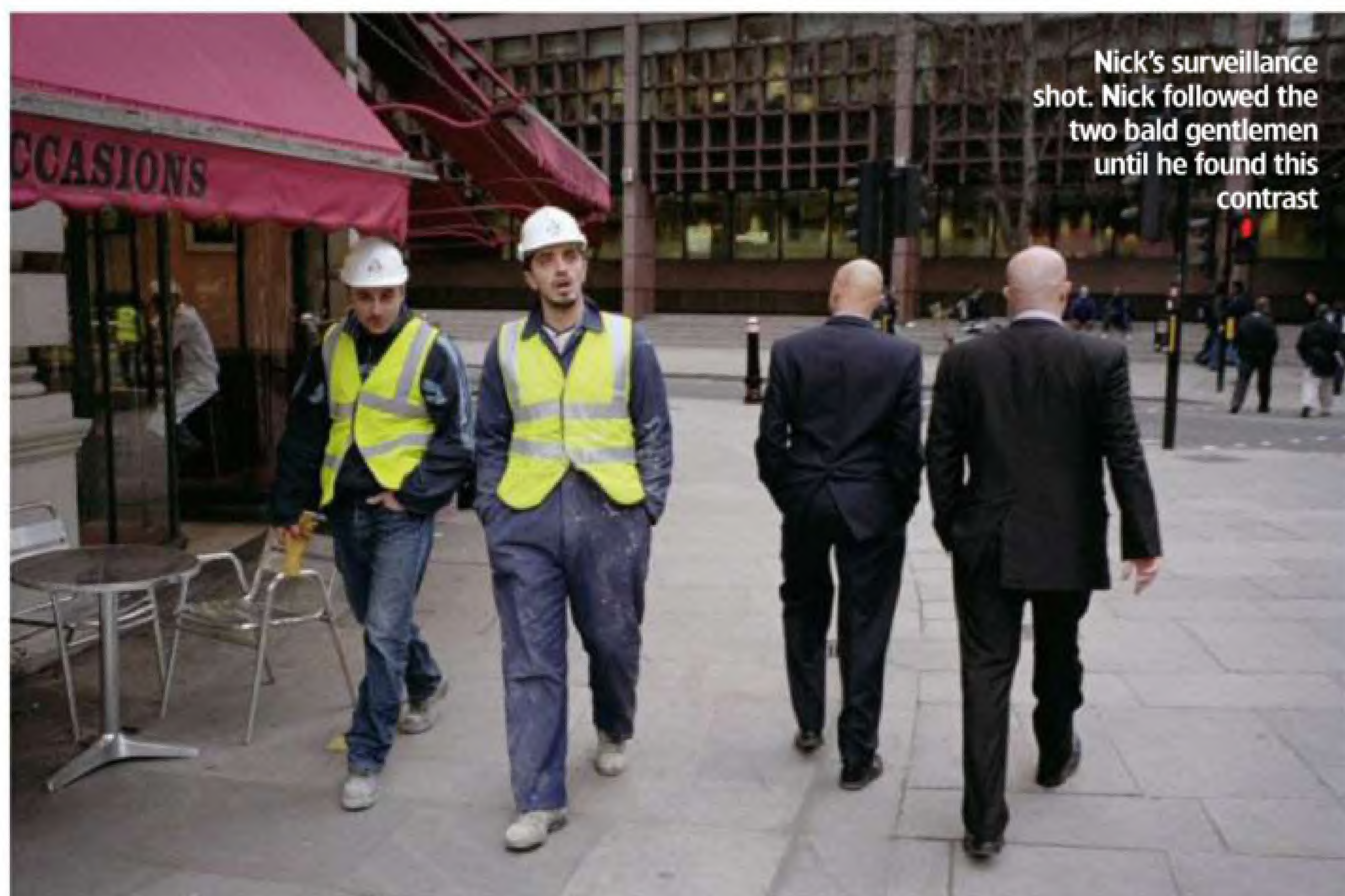
My shot on this page (left) is an example of a stake-out. I thought the griffin in the window was a really nice element. I then had to wait while I constructed the rest of the shot around it. I must have taken around 300 images in two hours before it all came together. Eventually, I had details of the three people with newspapers, all placed equidistant to one another and the image runs boy, girl, boy, girl.

An example of surveillance is my shot of the two bald gentlemen, pictured below left. They looked like they were from a sci-fi movie. I followed them around for a while, past a shop selling hats that had a lot of bowler hats on spikes. That gave me a nice Magritte-style image. I then followed them some more and just a little further down the road two builders in hard hats walked by, giving the content an extra push.

The point with both of these examples is that much successful street photography is a result of patience and perseverance.

On a final note, the question I get asked most often is what to do when someone you're photographing confronts you. This rarely happens, but there are easy ways to diffuse the situation. A simple smile will often suffice. You can even compliment them on their shoes or hat. As a last resort, you can always say you're a student, although if you're anything like me and pushing 45, it's a stretch. And what to do when confronted by those ever-present police and security guards? Check out your rights on the page opposite.

AP



Nick's surveillance shot. Nick followed the two bald gentlemen until he found this contrast

## NICK'S TOP TIPS FOR STREET PHOTOGRAPHY



### 1 Travel light

Carry the smallest amount of equipment possible: preferably one camera and a short, wide, fixed-focal-length lens. Wear comfortable shoes and take a small umbrella, bottle of water and sun cream in a small rucksack. Basically, go out looking like a tourist photographer.



### 2 The right camera

Selecting the right camera is a crucial consideration. Your camera should be light, compact and, if possible, quiet. Big, bulky DSLRs will immediately identify you as a photographer, meaning that you risk losing any candid moments you happen across on your journey.



### 3 Be realistic

You must start with realistic expectations. Most of us get perhaps 10 to 15 really nice street photographs a year, so don't start down this road unless you are prepared for a number of fruitless trips. Once you get your first corker however, you'll be hooked for life.





Sometimes what you exclude is as important as what you include. This image actually shows a child abseiling in Grenoble, France

## Your rights as a street photographer

SECURITY guards and police officers sometimes lay down the law on street photography. So remember these key points and you'll be within your rights to take photographs in a public place:

1. There is no restriction on people taking photographs in public places or any building other than in very exceptional circumstances.
2. There is no prohibition on photographing front-line uniform staff.

3. The act of taking a photograph in itself is not usually sufficient reason for a police officer to carry out a stop.

4. Unless there is a very good reason, people taking photographs should not be stopped.

5. Officers do not have the power to delete digital files, destroy film, or to prevent photography in a public place under either Section 43 or 44 of the Terrorism Act 2000.



An oddly typical London scene of a businessman catching forty winks in the afternoon sun



### 4 You're in control

The camera is just a tool. It's the person behind it that makes the pictures. Consider two important decisions you make with every picture: where the frame falls over the scene and the moment you select. It's with these two simple selections that you make or break the picture.



### 5 Be patient

You can't make street photographs happen; you can really only make sure you are ready when they do happen. My friends and I always say 'you know it when you see it' and when you see it you mustn't hesitate. When something unfolds in front of you, keep watching and keep snapping.



### 6 Stay off the radar

Avoid making eye contact with people or groups you want to photograph. If you are waiting and watching, don't face them. Stand at 90° to your subject or do something else: eat an apple, look at a guide book, pretend to make a call... anything to look like part of the furniture.





ALL PICTURES © MARY ELLEN MARK

**1** Mark was set photographer for countless movies, including Federico Fellini's *Satyricon*. The director is pictured during production in Italy

**2** Seattle street kids Rat and Mike, photographed for a 1983 *Life* magazine feature. They also appeared in Mark's and Martin Bell's movie *Streetwise*

**3** Mark's images show the harsher side of urban American life. Here, the homeless Damm family are pictured in their car in Los Angeles in 1987

**4** Marks captured actor Marlon Brando in many behind-the-scenes shots during filming of *Apocalypse Now*. The dragonfly prop was her idea

# Enduring legacy

Following her Outstanding Contribution to Photography accolade at this year's Sony World Photography Awards, **Tim Venn** caught up with **Mary Ellen Mark** in Miami to discuss her love of Leicas

## When were you first introduced to Leicas?

That would be back in 1962, as a post-graduate student. I had full use of the Leica cameras at the Annenberg School for Communication & Journalism in California. I used its Leica M3 with a 35mm lens to photograph people on the street.

I liked the compactness of the camera and the beauty of the lens, so I continued using it and eventually bought a Leica for myself.

## Which models do you use now?

I own four or five M6s that I've had for many years. I actually

still use the M6 that I won the Dr Erich Salomon Award with in 1994.

## How has using Leicas influenced your work?

It's the purity of the image that has influenced me, a result of the sharp, high optical quality of the lenses. The quiet shutter of the Leica also enabled me to photograph in the most intimate situations. The absence of a mirror also gives me the ability to use slow shutter speeds in low light and no flash. I can handhold for up to 1sec and still get sharp images.

## What other aspects of the cameras do you like?

High-quality engineering makes them very durable and they seldom, if ever, break down. The only thing you have to watch is the rangefinder, which is delicate and needs recalibrating if dropped. Other than that, I only need to send them in every few years to be serviced and cleaned.

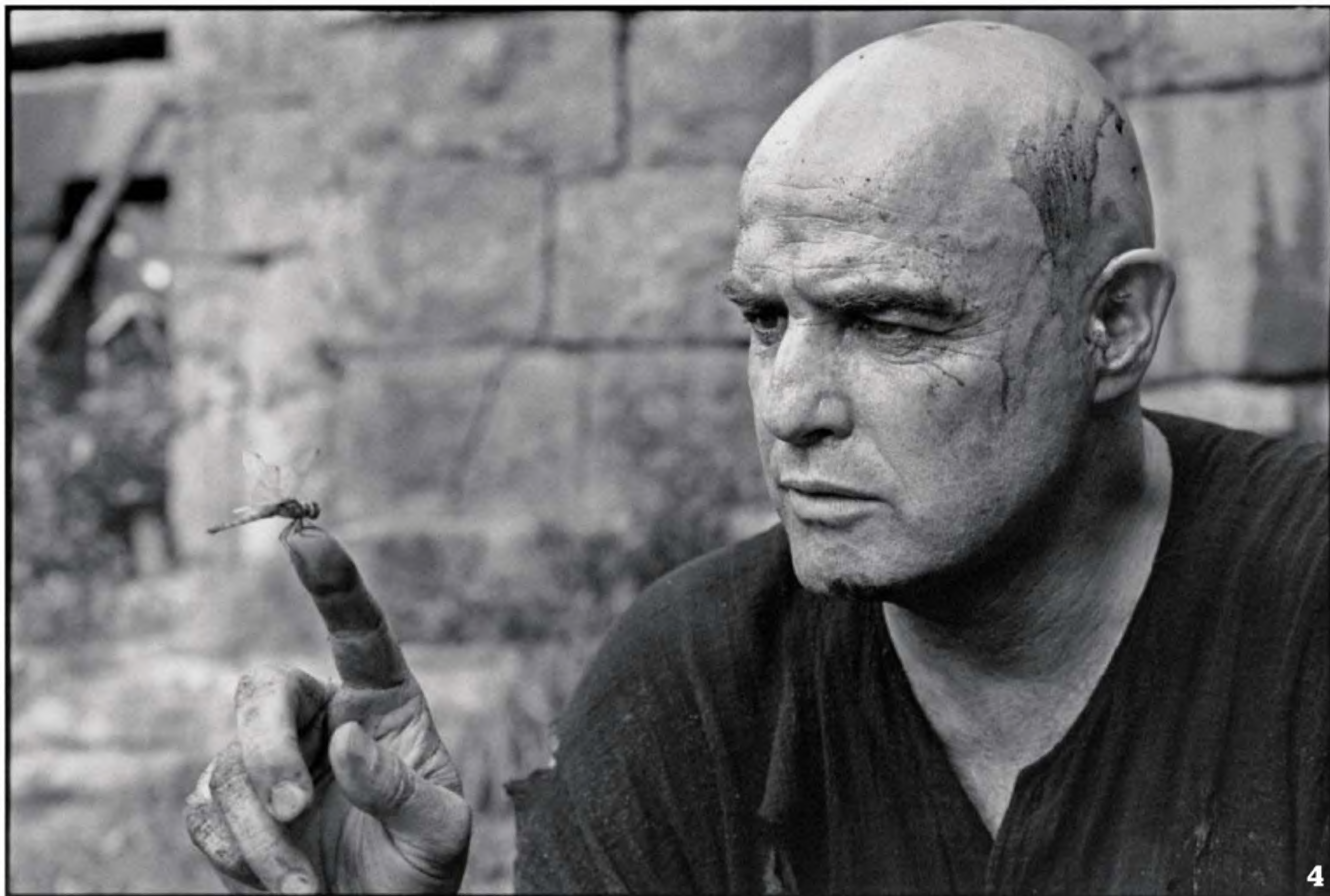
## Do you customise your Leica in any way with add-on accessories or with your own modifications?

The only accessory I use is the motor winder for my M6. Otherwise it is a standard M6 body loaded with Kodak Tri-X film.

## Wouldn't it be easier and faster to use more modern cameras that give you autofocus, automatic exposure, flash and bracketing for street shooting?

To me, a rangefinder is faster than autofocus. I still use a handheld lightmeter. I don't fully trust camera metering – exposure is a big thing for me. I don't bracket, but I do multi-shoot to get the right shot. I seldom use a flash on a Leica because of the slow sync speed. I only use the flash on-camera in daylight as a fill-in. I'm really not concerned with shadows and find it too difficult to shoot off-camera.





### Which are your favourite lenses?

My go-to lenses are the 35mm and 20mm Summicron f/2 and the Summilux f/1.4 lenses.

**You have been the set photographer on many iconic movies, such as *Catch-22*, *Apocalypse Now* and *One Flew Over the Cuckoo's Nest*. Did you use Leicas for those images?**

I certainly did. In fact, I used them for all my film-set work. For me, it's the only camera to use for that kind of work because it's so quiet and you can use slow shutter speeds with the low available light and no flash. The picture that I took of the director Federico Fellini supervising the building of the set of *Satyricon* with a megaphone was handheld with a Leica in the low studio light.

**How was it photographing Marlon Brando and Dennis Hopper on the *Apocalypse Now* movie set?**

Marlon Brando was a good subject when he decided to be. When I first went on the set of *Apocalypse Now*, he was terrifying. There was a rule on set that you couldn't take his picture without his permission – that meant no candids. You would have to ask, 'Mr Brando, may I take your picture?' and most often he would say no. After he finally accepted you, he would really make the picture work. He knew how to get you to behave in a certain way and he enjoyed the fear. Dennis Hopper was also amazing to photograph – he allowed you to look into his soul.

**What other assignments have you done that are memorable, for good – or not so good – reasons?**

After I had just moved to New York in 1967, I photographed the Miss All-American Drag Beauty Queen Contest. I went shopping with some of the transvestites and left my spare Leica body and lenses in the car while I went inside the shop.

When I returned, the bag, camera and lenses were gone. That was a hard lesson.

**Do you have any favourite images?**

One of my favourite photos is of ventriloquist Edgar Bergen (Candice Bergen's father). The shoot at Bergen's house hadn't been going well until I spontaneously snapped Bergen taking his mannequin Charlie McCarthy out of his trunk, using my M6 and a 28mm lens.

**Do you use other cameras besides Leicas for your portrait, street or social documentary photography?**

I usually use medium-format for portraits, and Leicas for street and social documentary photography.

**Who are the photographers that influenced you?**

Irving Penn, Robert Frank, André Kertész, Henri Cartier-Bresson, Mary Post Wolcott,

and Lee Friedlander. I admire street photographers the most.

**Have you transitioned to digital photography, or do you only shoot film?**

No, I haven't used digital cameras yet. I have a Leica M Monochrom but haven't used it.

**If you had to go digital, which camera would you use?**

I'm interested in medium-format and am fascinated by how much like the film camera the Leica S medium-format camera is, so I'd use it if a client demanded digital for a commercial assignment.



Mary Ellen Mark is one of the world's most respected and influential photographers. Visit her site at [www.maryellenmark.com](http://www.maryellenmark.com). For more on her

Outstanding Contribution to Photography Award, visit [www.worldphoto.org](http://www.worldphoto.org). A selection of Mark's images can be seen in the *Sony World Photography Awards 2014* book, available from [www.worldphoto.org](http://www.worldphoto.org), priced £34.99



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## LETTER OF THE WEEK

### Didn't he do well?

Your first *Classics Revisited* piece (AP 21 June) paid a further compliment to the great David Bailey in that you used a team of two photographers in the attempt to emulate his work. To do this, they used digital capture and manipulation. Back in 1961, Bailey, while having the incomparable Jean Shrimpton as his model, was limited to film, poor lad. Didn't he do well?

**Peter McKenzie, Northumberland**

To be fair to our team, trying to copy any photo, even a casual snap, can be more difficult than shooting the original, especially when you're using different materials and processes. But yes, browsing through David Bailey's archive while choosing which image to use for this project re-affirmed why



©PHIL HALL

he's regarded as one of the all-time great photographers, and Shrimpton one of the best models. How fortunate for the world that they found each other! – **Nigel Atherton, Editor**



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Where in the world?

Apropos of *News* in AP 14 June (*Leica Bosses Quizzed On T System*), I read with great astonishment that alas, the much-talked-about system enjoys a Sony sensor made in Japan, a body made in Portugal (regardless of all the fluff reasons) and a lens also made in Japan! So where is the Leica authenticity? It's amazing that as long as it's a brand, we follow like sheep. It's as bizarre as Rolex announcing that its new model is made in Dubai. Leica is gone! Long live riding on a brand. There is nothing German about it.

**Johnny Mobasher, Greater Manchester**

And the sensor in the Leica M is made in Belgium, and Gorilla Glass is made in the USA, Taiwan or China. Leica has had a factory in Portugal for around 40 years, and also a highly successful factory in Ontario, Canada,

in the past. If you have been a Leica owner for a while, chances are that your camera or lens will have many parts that aren't of German origin. Surely the quality of the product and construction is of more importance than where the product is manufactured? The stigma that used to be attached to products manufactured in certain parts of the world should be a thing of the past. All the final calibration and assembly takes place in Germany (depending on the product), and obviously they do enough on their products that are stamped 'Made in Germany' to legally be able to make that statement – **Richard Sibley, deputy editor**

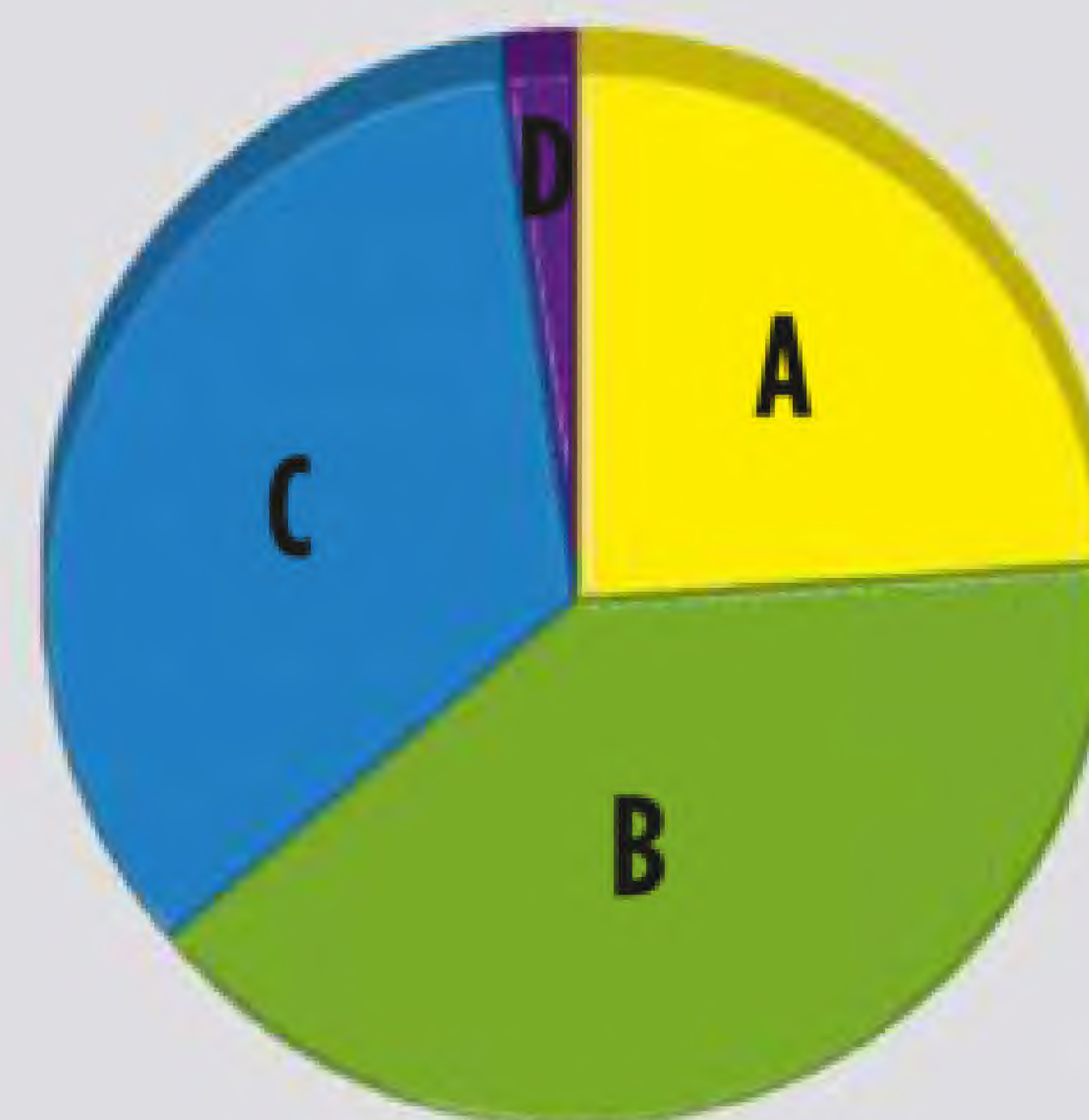
### Going, going, gone

Gone. The last real camera shop in my home town of Newbury, Berkshire. Sure, we

have a couple of large stores that sell cameras, but it's not the same. There is nothing like going into a real camera shop and getting that expert advice from a fellow enthusiast.

My regular shop was T4 Cameras. If, for example, I wanted to try a lens, I could put it on my camera, go outside the shop, stroll around, take some shots, go back and buy it. If I wanted it. Try that in a large store. Every alarm bell on the premises would be set off. That's if you were lucky enough to find a salesperson who would let you try it without handing over a credit card to start with. I know they have a job to do, and the staff are always very pleasant and try their best. Sadly, though, the stores seem to employ multi-use staff, who will sell you anything from an iPod to a TV.

We used to have Jessops, formerly Wilkinsons, in the town. And T4 Cameras, all with very



### In AP 14 June, we asked...

Which types of lenses do you own?

#### You answered...

A Mostly prime lenses	24%
B Mostly zoom lenses	40%
C An equal number of both	34%
D None of the above	2%

#### What you said

'In absolute terms, it would have to be mostly primes; for my main system, it's about half and half'

'Slightly more primes than zooms. But a quick check on my Lightroom data shows that, over the last 16,000 exposures, almost 85% were taken with zoom lenses'

'Lots of primes and three zooms but I use my 24-70mm and 70-200mm zooms for the vast majority of my photography'

'I tend to use the primes when quality really matters'

'The only reason I use primes is to give me something the zooms can't, either a fast maximum aperture or a longer focal length'

Join the debate on the AP forum

#### This week we ask

Have you ever used a Leica rangefinder camera?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 28 June issue's cover was from 29 May 1968. The winner is Tatiana Frolova from Russia, who was the first correct entry picked out of the hat



knowledgeable staff. The latter does have shops elsewhere, but, too far for me to travel. I could buy online, but no! I like the buzz of getting one's new toy home. Explaining to my wife, using skills I've developed over the years, just why I had to buy this new piece of kit or whatever, and cleverly managing to avoid answering the 'How much was that?' question. Unpacking what the knowledgeable sales guy has carefully repacked and away I go, a quick glance at the manual and out to indulge myself with my hobby.

My options now are to travel to Reading or Basingstoke – both towns have a good camera shop – or buy online. But as I don't want to do the

online thing, travel I will. Until maybe, just maybe, Peter Jones opens another Jessops store here in Newbury. I and many others can but hope.  
**Michael Miller, via email**

**When I worked in retail I helped recover images from memory cards, retrieved stuck films, fixed broken cameras, offered advice on everything from shooting to editing in Photoshop and even installed a printer in someone's house, all for free! It is that sort of customer service that you get when you shop with passionate people who you can talk to face-to-face. And it is that same customer service that will be lost if**

**more and more people shop online. That is why it is vital that we support independent retailers – Richard Sibley, deputy editor**

## My latest conversion

In response to your *Inbox* request (AP 28 June) to see readers' camera-making efforts, you might like to see this novel pinhole camera. Over the years I have made several DIY cameras, as well as camera conversions to pinhole; here is my latest conversion. I removed the lens from a dead Ilford Sporti camera and replaced it with a Canon lens back cap. I now have a Sporti with an EOS mount, to which EOS body caps can be fitted.

The one shown has a lens-assisted pinhole (LAP), with a bi-convex lens placed behind the pinhole. This arrangement allows a larger pinhole, giving much better resolution, but still retaining the pinhole look. Note the paper-clip wire lock, to prevent accidental lens removal, and removable wire shutter lock.

The use of interchangeable lens units permits a great deal of experimentation, which is ongoing! As an aside, my first DIY AP contributions were published in AP 24 March 1965 and 2 June 1965 – how the magazine has changed!

**Clifford Brown, Somerset**



Reader Clifford Brown made this pinhole camera using an Ilford Sporti

## In next week's issue On sale Tuesday 22 July

### Shoot the kids



**Kate Hopewell-Smith shows how to capture engaging pictures of children**

### Panasonic Lumix DMC-FZ1000

The world's first bridge camera with 4K video on test

### Sony Alpha 7S

Fancy shooting at ISO 409,600? Then read this test!

### A new landscape

Landscape photographer Julian Calverley shows that you don't need an SLR to take professional shots – you can do it with just an iPhone

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# 100 YEARS OF LEICA



In this celebration of the camera that changed photography, **Roger Hicks** offers an analysis of why the **Leica** is so special, while **David Clark** presents a selection of iconic images taken on Leicas and tributes by celebrated owners past and present

A second-hand Leica is surprisingly affordable. Go through the dealers' ads in the back of the magazine. To be sure, a few hundred pounds is a lot of money: more than most of us could lay our hands on at a moment's notice for a non-essential purchase. But compare it with the cost of a fitted kitchen or bathroom, or a big-screen television, or a decent mountain bike, or a thousand other consumer gewgaws, and it is clear that for many people, buying or not buying a Leica is a matter of priorities, rather than sheer cost.

And yet, many people still regard Leicas with awe, as cameras for the rich, 'not for the likes of me'. How did Leica achieve a pre-eminence unknown to any other camera?

Precision engineering was nothing new. The ancient Greeks who built

the Antikythera device about 2,500 years ago could probably have built a Leica body. Lenses were another matter: even simple glass lenses didn't appear for another thousand years or so, and high-precision combinations of lenses came centuries later still. Even so, the original fixed-lens Leica could have been built by the 1870s at the latest. Except that there was no usable film. That came in 1887 when the Reverend Hannibal Goodwin patented celluloid rollfilm. Kodak was first to market in 1888, with film 2<sup>3</sup>/<sub>4</sub>in wide: 69.85mm. A year later Edison split Kodak film in half to make 35mm movie film.

By the early 20th century, quite a few people were experimenting with 35mm film still cameras: a British patent was granted to a trio of Spanish inventors as early as



Alfred Eisenstaedt,  
'V-J Day in Times  
Square', 1945

© ALFRED EISENSTAEDT

## Alfred Eisenstaedt

'On V-J Day I saw a sailor running along the road towards Times Square, hugging every girl he met. It didn't matter if she was a grandmother, fat, thin or old. I ran ahead of him with my Leica and looked back over my shoulder... Then I suddenly saw him catch hold of something white. I turned round and captured the moment when the sailor kissed the nurse. I took exactly four pictures. Everything happened within a few seconds.'

From *Eisenstaedt on Eisenstaedt: A Self Portrait by Alfred Eisenstaedt* (1985)



© FRANZ HUBMANN/MAGNUM

Alberto Korda, Che Guevara portrait taken at the La Coubre memorial service, 1960, using a Leica M2



## Henri Cartier-Bresson

'I had just discovered the Leica. It became the extension of my eye, and I have never been separated from it since I found it. I prowled the streets all day, feeling very strung-up and ready to pounce, determined to "trap" life — to preserve life in the act of living. Above all, I craved to seize the whole essence, in the confines of one single photograph, of some situation that was in the process of unrolling itself before my eyes.'

From the introduction to  
Henri Cartier-Bresson's book  
*The Decisive Moment* (1952)



© HENRI CARTIER-BRESSON

Henri Cartier-Bresson, 'Cyclades. Island of Siphnos', 1961



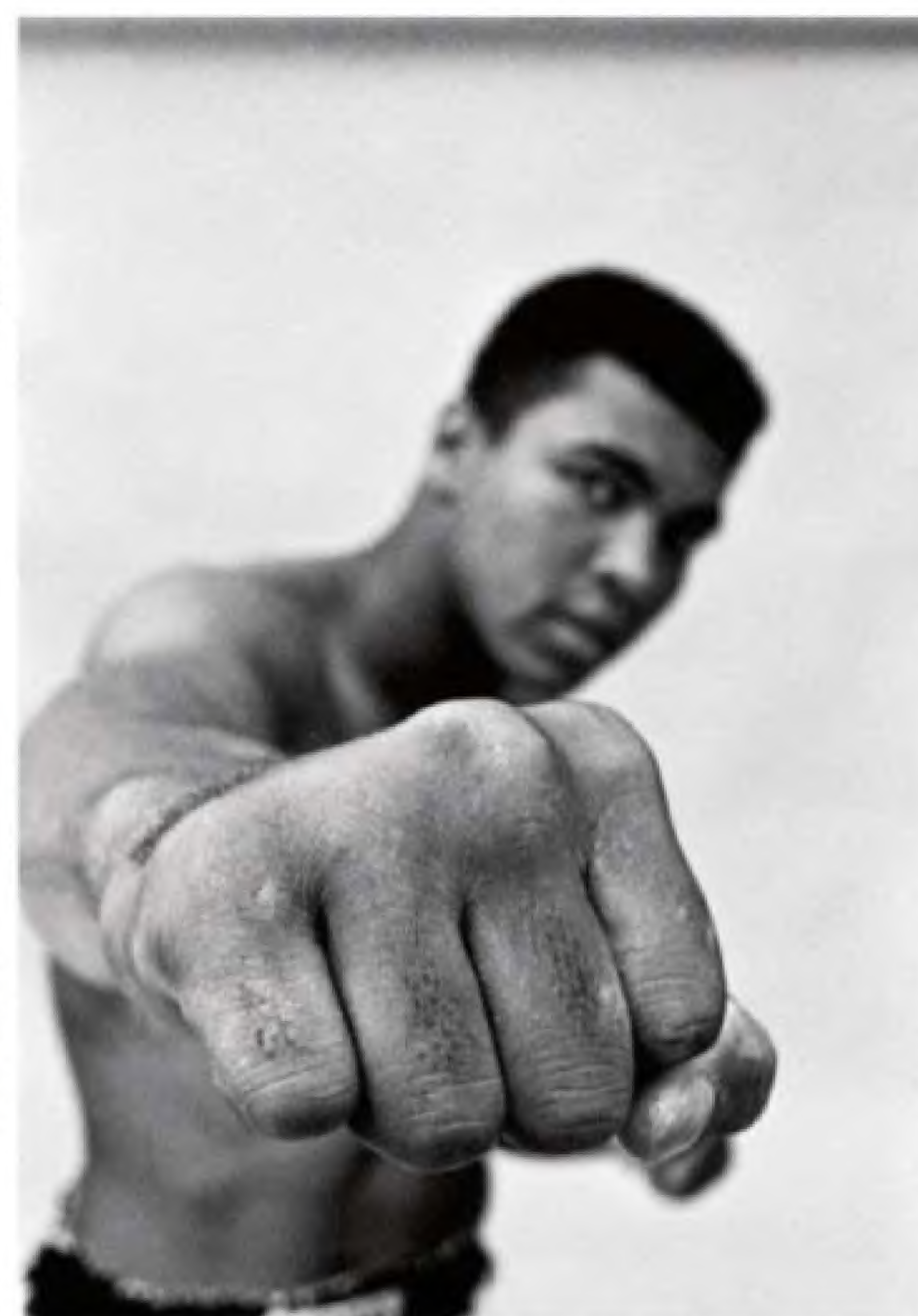
© MARC RIMBOUD

Marc Rimboud, 'Eiffel Tower, Paris', 1953



© ROBERT LEBECK

Robert Lebeck, 'Ambroise Boimbo stealing the sword of Baudoin, king of the Belgians', 1960



© THOMAS HOEPKER

Thomas Hoepker, 'Muhammad Ali, boxing world heavyweight champion showing off his right fist', 1966

Yevgeny Khaldei,  
'Atop the Berlin  
Reichstag', 1945



© YEVGENY KHALDEI



© ULRICH MACK

Ulrich Mack, 'Wildpferde in Kenya', 1964



➤ 1908, and the first 35mm still camera to enter production, the Tourist Multiple, was patented in the USA in 1912 and entered production in 1913. In 1914 came another American production camera, the Simplex. This was also the year, of course, that Oskar Barnack made his prototype 'Ur-Leica', which is why we are celebrating the centenary now. The truth is, though, that by the time the Leica, quickly renamed Leica, was introduced at the Leipzig Spring Fair in April 1925, over a dozen 35mm still cameras had preceded it – though most had been short-lived, selling in limited numbers.

The most successful pre-Leica 35mm still camera, at least in pure numbers, was the 00 Cartridge Premo Kodak of 1916: some 315,000 were sold, though it used non-perforated 35mm film.

### Ahead of the game

When Barnack built the Ur-Leica, most cinematography was done out of doors. When the Leica entered production in 1925, indoor stages were much more common, so films were perforce faster, but also a lot grainier. Leitz tested just about anything that would go in the Leica, and found that Perutz Flugfilm (aerial film) offered the best compromise on speed, grain and sharpness. In a sense, even in 1924 the Leica was a premature baby: it had arrived before the films that were needed to do it justice. Fortunately, films improved rapidly, and by the '30s even whole-plate enlargements were possible: 6½x8½in, 16.5x21.6cm.

The success of the Leica so far had depended on a number of factors. Three of the most important were its extraordinarily integrated and compact design, its extreme precision (as you would expect from a firm of microscope manufacturers) and the consequent possibility of using lenses that were, by the standards of the day, fast: first f/3.5, then f/2.5 (Hektor 1930) and then f/2 (Summar 1933). Interchangeable lenses (1931) and a coupled rangefinder (1932) still further added to the Leica's appeal.

Meanwhile, Zeiss had looked enviously upon the Leica's success, and brought out the deeply flawed Contax I in 1932 and the very much better (but still grievously over-complicated) II and III in 1936; but with the Contax I it also introduced an f/1.5 Sonnar, after which the race was on. Contax lenses normally had poorer resolution than Leitz, but more contrast, so they appeared sharper. Which was better was ➤



Gianni Berengo Gardin, 'Minor, Scozia', 1977

### Gianni Berengo Gardin

'I started taking photographs using a Leica IIc, bought second-hand. I then moved on to an M3. I've used all the Leica models. My favourite lenses are 28mm, 35mm and occasionally 90mm. A lot of people ask me why I still use the Leica. It is the same with women. If you are really in love with a woman, even if you meet another one who is more beautiful, good or clever, you don't care. I have got to know my Leica over the years... It is still an extraordinary camera if you know it well.' **AP interview, 2006**



Elliott Erwitt, New York City, 1974



Nick Ut, 'Napalm Girl', 1972





© GIANPIERRE BERENGO

## Joel Meyerowitz

'I consider myself a street photographer, which means I like to be out in the everyday chaos of ordinary life and watch for things to show themselves to me; things that make some sense to me particularly and this kind of work can only be done at the level that I think it needs to be done with a Leica. It's the camera that I used from 1963 to the present, although I have to say, when I started in 1962, I borrowed an old Pentax

camera, but within the first six months I realised that it was limiting my way of seeing and responding. My best friend at the time was Garry Winogrand and Garry only used Leicas, so I borrowed a Leica one afternoon and that was it. I saw very clearly how if you want to be a street photographer and you want to be invisible, that's the camera you have to have.' **Interview on [blog.leica-camera.com](http://blog.leica-camera.com), 2012**



© JOEL MEYEROWITZ

Joel Meyerowitz,  
New York City,  
1975

## Alex Webb

'The first Leica I owned was an M2. I find that working with a rangefinder enables me to work in deep space differently than I would with a single-lens reflex. I like being able to see all elements of the potential photograph in focus simultaneously. I simply take photographs differently with a rangefinder than with a single-lens reflex. Until recently I've been using M9s, but have now purchased an M, which I am now learning to use. I use a 35mm lens most of the time.' **AP interview, 2014**



Alex Webb,  
'Etoits  
LaGonave', 1986

© ALEXWEBB



➤ a matter of preference and technique. When Kodak joined the club with the folding Retina series, there was still more high-end competition.

Leitz thereafter had to pedal very hard indeed to retain its lead, the more so in the light of Kodak's Ektra (1941, zoom finder, parallax compensation, but separate rangefinder), Steinheil's Casca (1949, multiple suspended frame combined range/view finder) and Voigtländer's 'bomb doors' Vitessa (1952, combined range/view finder, parallax compensation). By the time the M3 appeared in 1954, just about every one of its 'revolutionary' features had been tried somewhere else. But, like the original Leica, it put everything together better: nothing else came close. Also, the big new bayonet mount could still use all the old screw-mount lenses back to 1932 via a simple adapter, while making possible lenses that could never have been fed through the screw mount, still less the tiny, long-register Nikon/Contax mount.

And, to return to the all-important history of technology, Leitz was in an area of Germany, Wetzlar, where there was (and is) a great tradition of *Feinmechanik*, precision engineering. Today, when successful branding is often more important than mere quality, it is easy to ignore the importance of the skilled craftsman who takes pride in his work. Yes, a very great deal can be replaced by automation, and done better; but the craftsman needs to see that it's done right, rather than to suit the bean counters. Accountants and managers destroyed many previous rangefinder cameras. Leica stuck with craftsmen, quality, tradition and passion, and that is why they are still in business.

There have been times, it's true, when its survival was in doubt. It was late to the party with SLRs, and for a few years in the late 20th century it looked as if the



Ralph Gibson,  
'Bastienne', 1987

© RALPH GIBSON

## Ralph Gibson

'My first Leica was an M2. I bought it in 1961 for around \$300 and paid it off at \$25 a week. It seemed to take for ever before it was fully mine. I knew early on that the Leica was for me. The balance, tactility, viewfinder and lens quality all conspired to seduce me to be faithful for ever. Now, after 55 years in the darkroom, I am happily using my signature model Monochrom and loving it. I shoot every day and the ease and speed of access to the images while they are being made totally suits my needs. I use the 50mm Summilux or dual-range Summicron and when I'm not using the 50mm lens I change it and use another 50mm lens. I must have a dozen of them. My safe is full of all the various lenses one acquires over a lifetime but when I make an interesting image it is a 50mm at least 95% of the time, though I do like the 90mm for architecture.'

AP interview, 2014



Jeff Mermelstein,  
'Sidewalk', 1987

© JEFF MERMELSTEIN

## Ten milestones of Leica history



### UR Leica

The 1914 prototype Leica that Oskar Barnack completed 100 years ago and whose centenary is being commemorated this year.

### Leica 1 (A)

1925

The first production Leica was launched at the Leipzig Spring Fair in 1925 and caused a sensation.



### Leica IIC K

1941/2

An advance in engineering – with a single die-cast shell, and an Arctic temperature-resistant ball-bearing shutter.

### Leica M3

The first M camera, with bayonet lens mount, integral rangefinder and viewfinder. All subsequent M series are based on the M3.



### Leicaflex

1964

The original non-TTL Leicaflex, sometimes known as the 'diesel Leica', was produced in response to the success of the Nikon F.





Kai Wiedenhoefer, 'Boy with Horsetail in Gaza', 1994



Bruce Gilden, 'Untitled, Tokyo, Japan, 1998'

## Tom Stoddart

'I started shooting exclusively on Leica cameras around 1990 with an M6. These days I use a Leica M and a Leica M Monochrom. Ergonomically, Leica cameras are beautiful pieces of engineering and the quality of the lenses is a massive plus. In my work I'm trying to capture moments, working close to the subject, and trying to tell a story through what I see in their eyes and faces. Leicas allow you to be inconspicuous, work quickly and quietly and move on to the next situation much more easily than you can with a huge piece of glass. You make great pictures with your head and your heart, not the camera you're using, but you want the very best tool available to help you do that. Leicas are expensive, but we live in a very competitive professional photographic world, so any edge you can get is worth investing in.' **AP interview, 2014**



Tom Stoddart, a well-nourished Sudanese man steals maize from a starving child, Ajiep, Sudan, in 1998

## Bruce Gilden

'One of the reasons I use a Leica is that I couldn't do what I do – and walk around for as long as I do – if I had a heavy camera that was also quite obvious. This allows me to do the wonderful pictures that the whole world just loves. Oh – some of the world loves... the [Leica's] small body is so cute I used to call it my child. Then I had a daughter and I found out what it was really like to have a child. Wow, I prefer my Leica!' **Interview on leicarumors.com, 2011**

**Leica R3 1976**  
Developed with Minolta, the first R-series SLR was Leica's first to feature auto exposure.



**Leica M6 1984**  
The hugely successful M6 introduced built-in through-the-lens metering. Numerous special editions were released.

**Leica M8 2006**  
The first digital M series used a 10.3MP sensor with a 1.3x crop factor. Replaced in 2009 by the greatly improved, full-frame M9.



**Leica S2 2008**  
Leica's medium-format DSLR uses a 37MP sensor, is smaller than a Nikon D3X, and is widely used by pros despite its £20,000 price.

**Leica T 2014**  
Leica's first compact system camera is hewn from a single block of aluminium and offers a touchscreen and autofocus.





series might disappear altogether, as had its erstwhile rivals: Zeiss, Canon and Nikon all stopped making rangefinder cameras in the '60s. The decision to take the company public in 1986 is generally regarded as a grievous mistake. But it struggled and limped and scraped through, slowly introducing new features to the cameras, such as through-the-lens metering. Also, to take advantage of ever-better films, it designed ever-better lenses: among the finest in the world, and in many cases, simply the finest.

In 1999 it got an enormous boost from Hirofumi Kobayashi's decision to license the Voigtländer name for a new series of rangefinder cameras and a whole new series of excellent Leica-compatible lenses. Suddenly, there was a new 'feeder' market for Leicas. People bought Voigtländers, were introduced to the charms of rangefinders, and realised, as I said at the beginning, that Leicas are not that expensive after all, especially second-hand.

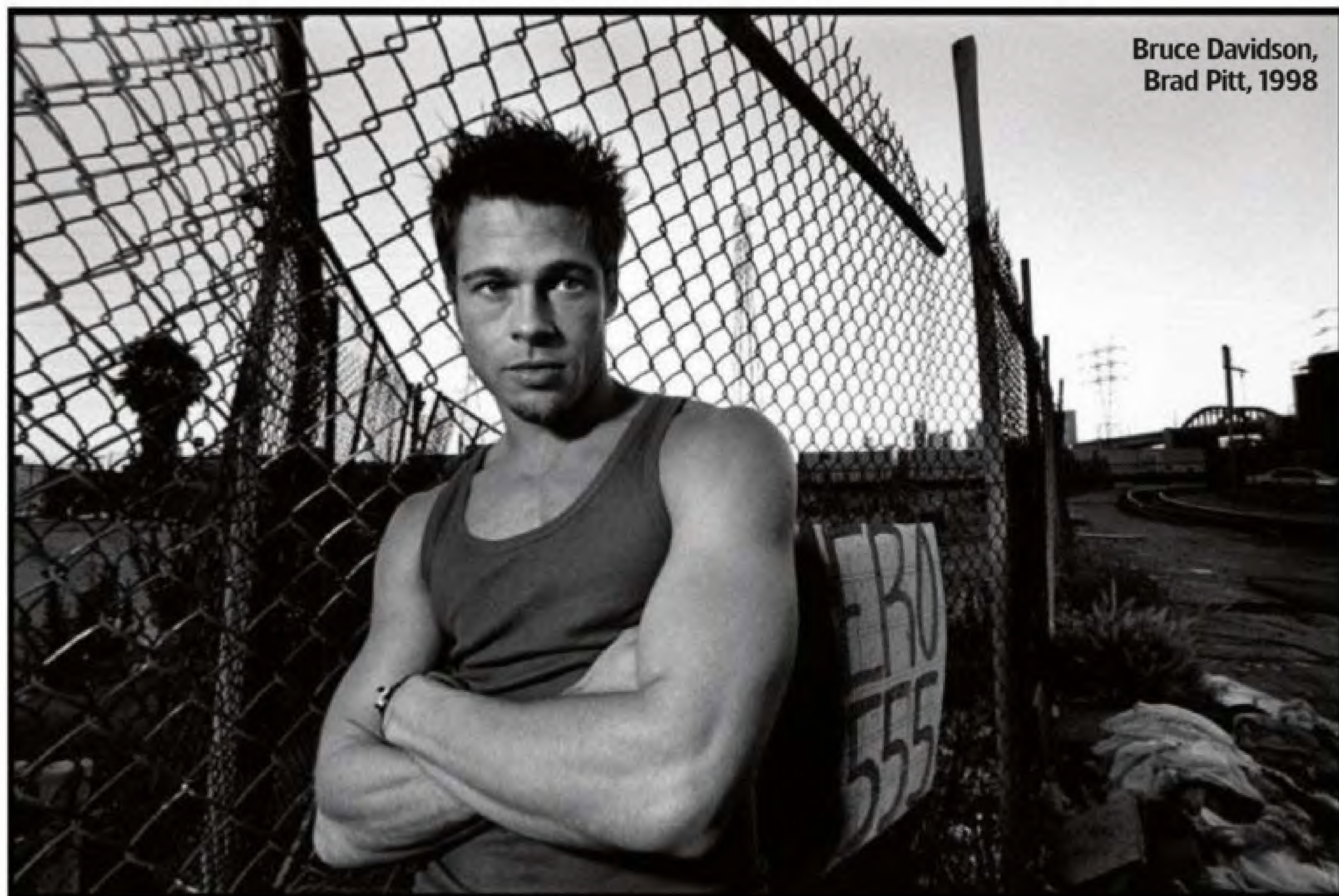
### Time for 'T'

Things really began to change in 2004, when Andreas Kaufmann moved to take a controlling interest in Leica. He did not want to be beholden to short-termist shareholders: he had a vision for the company, going back to the old standards of excellence. He was right. As he said, 'We are not a luxury company: we are an elite company.' In 2006 Leica went digital with the crop-frame M8, replaced in 2009 by the full-frame M9, while the mechanical, film-using MP and M7 remained in production alongside them. Since then we have had the M Monochrom, a dedicated black & white digital camera, the M Type 240 and the M9-derived ME. All are recognisably descendants of the 1954 M3.

This year, as Leica celebrates its centenary, it has begun a new chapter in its history with a move to a new purpose-built factory in Wetzlar, and the introduction of the all new T-system, Leica's first foray into compact system cameras. With its aluminium body, 1in sensor, autofocus, and touchscreen LCD panel, the T is designed for a new generation of Leica owners, and it's a radical departure from anything that the company has done before.

Yet it's still recognisably a Leica, and visibly carries the DNA of its 100-year-old ancestor, the Ur-Leica. With that in mind, you can't help but wonder how Leica will celebrate its 200th anniversary in 2114?

AP



Bruce Davidson,  
Brad Pitt, 1998

© BRUCE DAVIDSON

### Bruce Davidson

'For me, the things that define the Leica mystique are that it's small, it's relatively light, quiet and unobtrusive. Modern reflexes look like sneakers; they don't look like cameras. They look like something else from another world. That's why I've always had Leicas in my life. For example, right now I'm thinking about doing something where I want to walk around. I want to be very invisible and not aggressive in any way. That means quiet and that means Leica. It's hard to talk about something you haven't done, but all I can say is it will work for me to have a digital Leica, in black & white, with a 28mm lens. That's all I need. The rest is magic.' **Interview on [blog.leica-camera.com](http://blog.leica-camera.com), 2012**



Jacob Aue Sobol, Ulan Bator, Mongolia, 2012

© JACOB AUE SOBOLO



Constantine  
Manos,  
'Hollywood  
Beach', 2006

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## Classics Revisited

# The Photojournalist

by Andreas Feininger

**Phil Hall** and **Andrew Sydenham** look to recreate **Andreas Feininger's** striking shot of **Dennis Stock**

In our latest *Classics Revisited*, we're going to recreate the iconic shot of photojournalist Dennis Stock by groundbreaking photographer Andreas Feininger.

Born in Paris, but raised in Germany, Feininger trained as an architect at the Bauhaus in Dessau in 1922. Though he experimented with photography while studying, it was after graduating that he began shooting architectural subjects. This led to him taking on a job as an architectural photographer, before becoming a professional photographer in 1936. With the threat of war in 1939, Feininger emigrated to the USA.

In 1943, Feininger began working as a *Life* staff photographer and over a prolific 19-year career there, shot over 340 assignments for the famous magazine. While perhaps understandably a lot of his work gravitated towards documenting the post-war boom of 20th century Manhattan, with his images displaying a nod to his Bauhaus-influenced past, the nature of the magazine would mean he'd shoot a range of subjects, though portraits were rare.

When he did shoot people, however, Feininger liked to photograph them as representing their profession and this approach led to arguably his most famous photo. Titled 'The Photojournalist', the sitter was a young Dennis Stock, his face obscured by his Leica, with the lens and optical viewfinder taking the place of his eyes. With the harsh spotlight lighting the face, the result is incredibly striking.



© TIME & LIFE / GETTY

### The original

### 'The Photojournalist' Andreas Feininger, 1951

Feininger's been clever here, replacing the key elements of his sitter Dennis Stock with the tools of his trade, his Leica. The positioning of the camera and the use of the spotlight has forced unnecessary elements to be cast into shadow. The result is an image that sees the face morph into a highly graphical representation and suggests that the camera is an extension of the subject.

### Our version

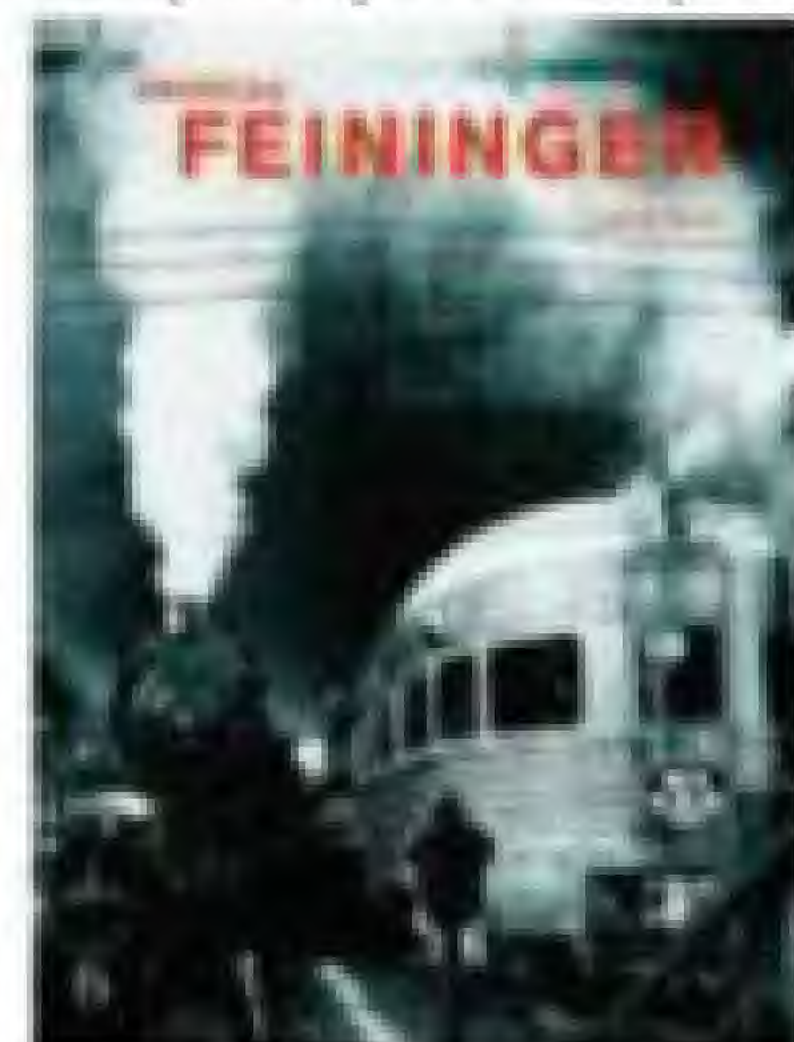
Rather than using a vintage Leica SM, we thought we'd bring the image right up to date by using a modern-day Leica M9, though to achieve the effect we've used a Voigtlander optical viewfinder.

Two lights were used: a soft box on the backdrop, while our main light used a Mini Spot Lite to achieve the clearly defined spotlight on our subject.

### FURTHER READING

#### That's Photography

£21, Hatje Cantz, 2004



This monograph packs in a wide cross-section of Feininger's images over 320 pages, charting his work from 1930 to the late '80s, illustrating his bold and experimental work.

#### New York in the Forties

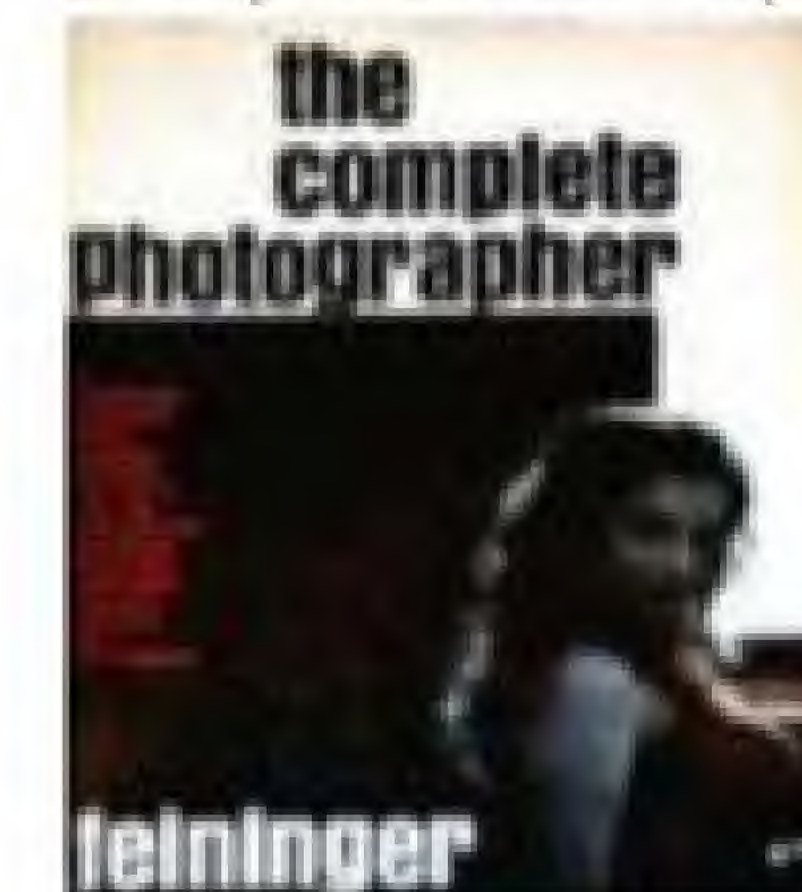
£19, Dover Publications, 1978



Over 160 images with detailed captions capture the city's glory years, with scenes including skyscrapers under construction, Harlem nightclubs, waterfront activity, Bowery flophouses, the Brooklyn Bridge, Chinatown, Coney Island and more.

#### The Complete Photographer

£109, Pearson Ptr, 1965



Long out of print, but now considered a classic, this popular technique book by Feininger will change the way you look at pictures and is still just as relevant today as it was when it was originally published back in the '60s.







## HOW WE RECREATED THE PICTURE



### Kit list

**Lighting:** A simple twin-head studio kit will be fine for this technique, but to achieve a defined spotlight, you'll need to look at using a spot modifier. We used an Elinchrom Mini Spot Lite that can be picked up for around £350, but as an alternative you could try using a snoot with a honeycomb to provide a smaller, tighter and a more controlled pool of light. If you're looking to try this technique with remotely triggered flashguns, then the Interfit Strobes Pro-Flash Snoot Kit at £25 is a perfect starting point.



### 1 Backdrop

To create the silhouette, we need to use a white background where we'll position a light with a softbox modifier just off to the side to deliver an even distribution of light. Then, to avoid catchlights interfering with our subject, we'll line up two black spill-killer reflectors to soak up any unwanted light.



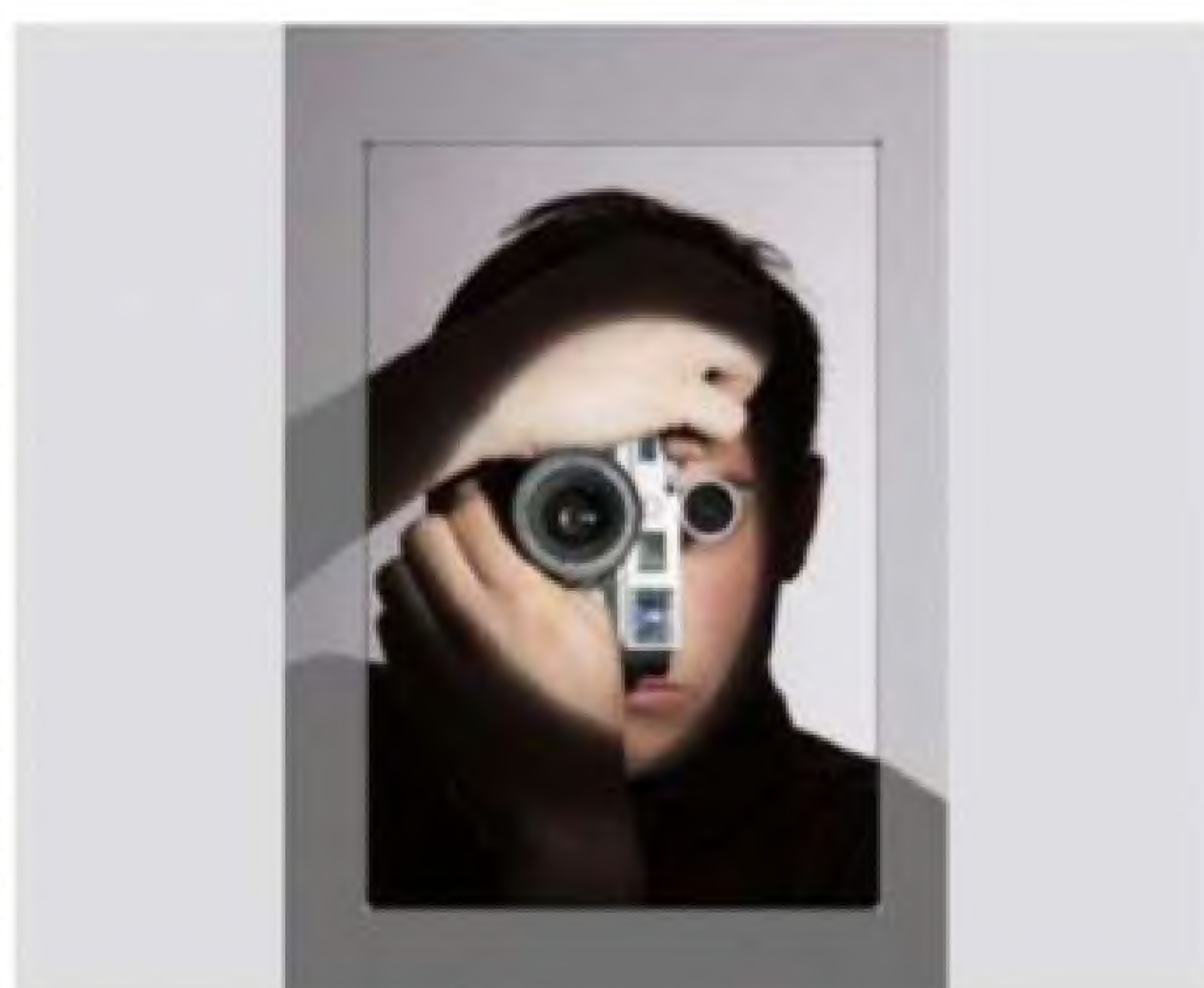
### 2 Spotlight

With that done, it's now time to bring in the spotlight. Rather than just using a snoot, we're using an Elinchrom Mini Spot Lite to really allow us to have plenty of control and get a nice hard edge on the light. This is positioned off to the left of our subject, raised slightly up as a starting point.



### 3 Posing

With our lighting set up, it's now time to position our subject. In the original, Dennis Stock appears to be holding the camera in an awkward position to achieve the look. So carefully studying the original, we try to emulate the pose before shooting. To get the final image requires subtle movements of the light and subject.



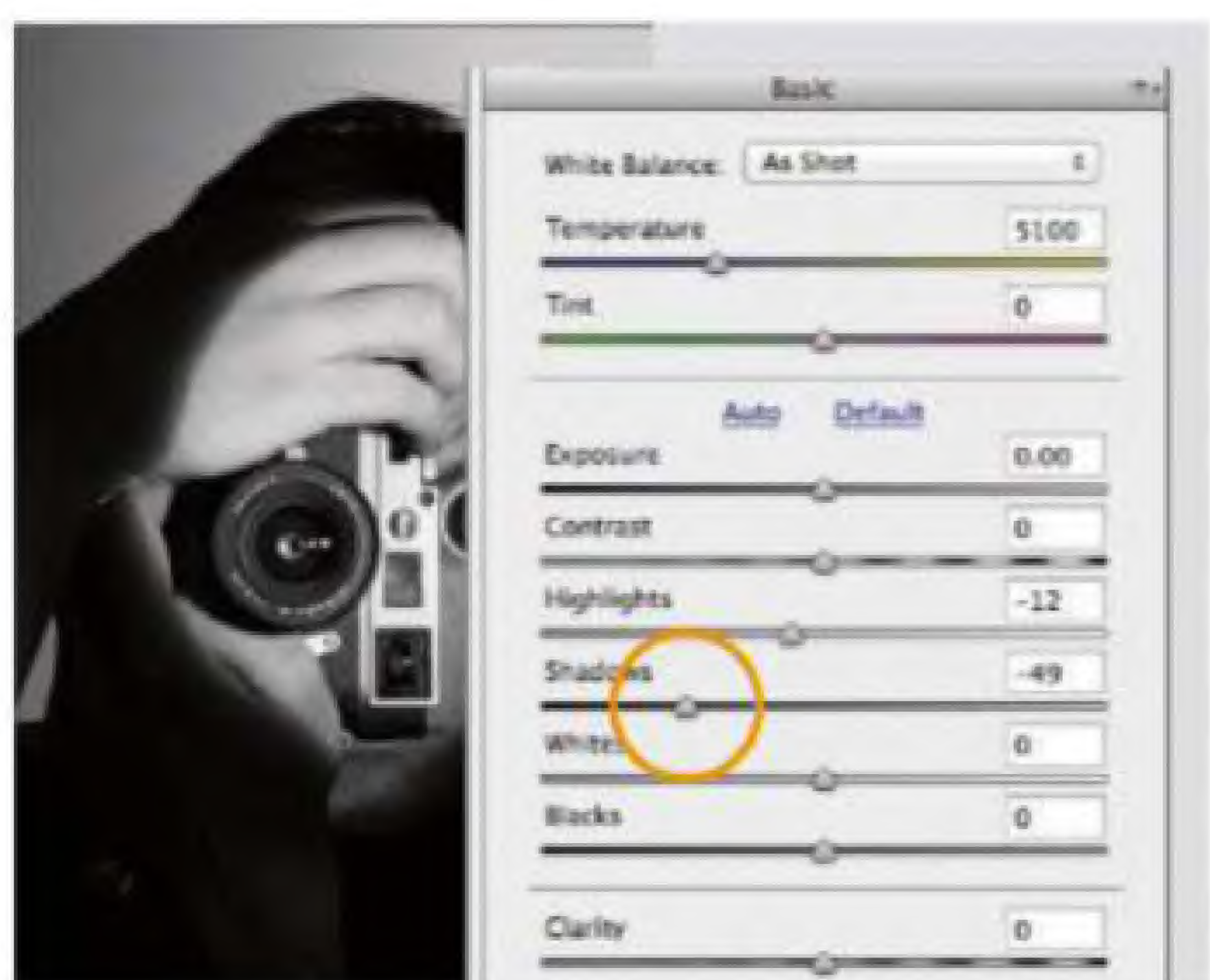
### 4 Crop image

With the shoot complete, it's time to look at what needs to be done to the image. Our shoot is a little wider than the original, so this needs to be cropped a touch and we'll do this in Adobe Camera Raw. From the menu bar along the top left, the Crop tool can be selected and we'll make our crop of the image.



### 5 Convert to mono

To convert the image to black & white, we'll go to the HSL/Grayscale tab and click on the option to Convert to Grayscale. Midtones are quite prominent in the image, so we'll take the Reds back to -43, while to increase the punch in the lens we'll increase the Aquas to +26, as well as boosting the Blues and Purples a touch.



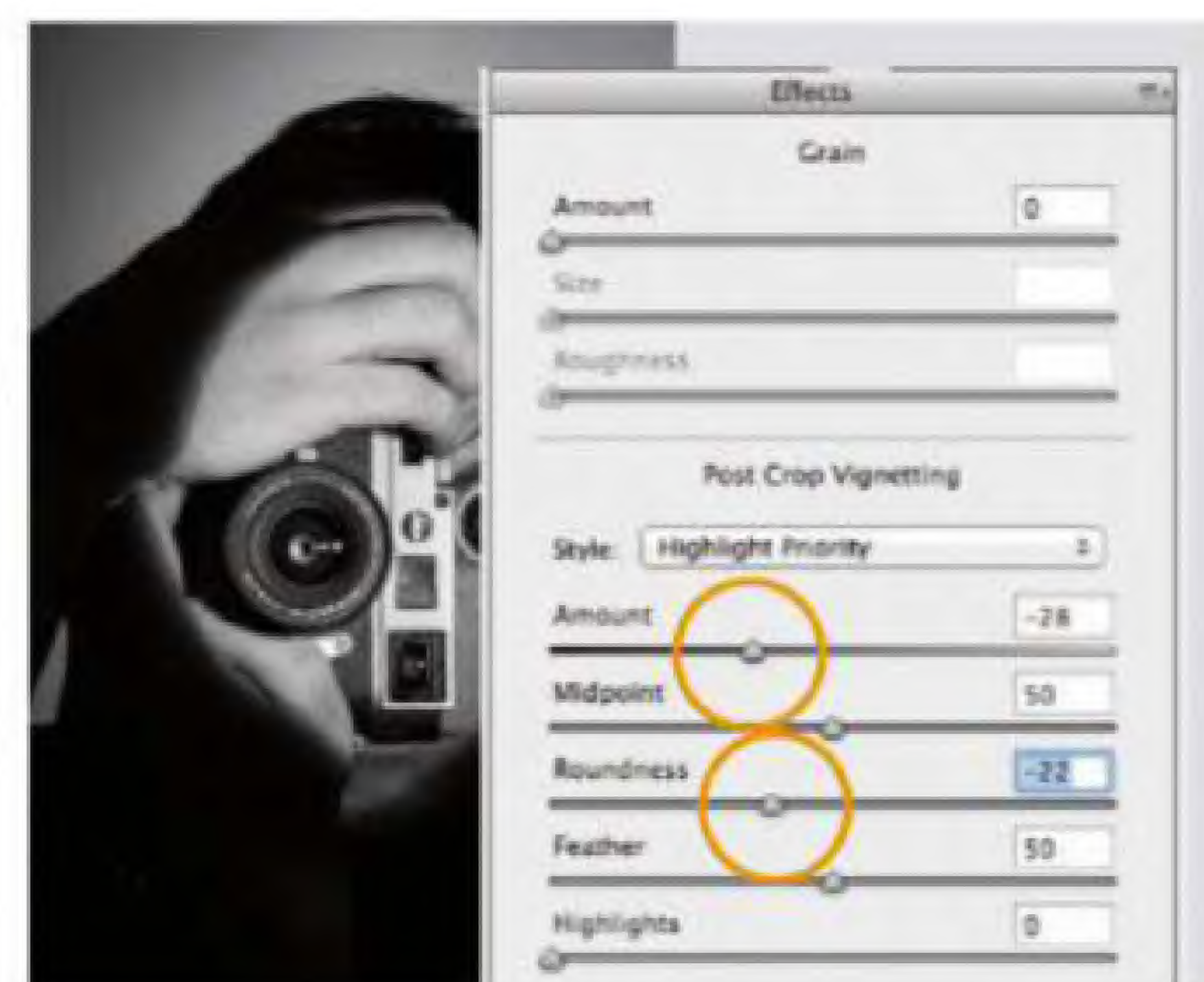
### 6 Main adjustments

The exposure for the shot is pretty much spot-on for the effect we want, but we can still make some more adjustments. We'll take back the Shadows to -50 to block out unwanted detail and define the shape of the shadow further. We'll also reduce the Highlights to darken down the camera.



### 7 Localised adjustments

Finally, we'll boost the Clarity to +25, and then select the Adjustment Brush. With the Contrast reduced (-10), Shadows boosted (+40), Clarity taken up a touch (+12) and some Sharpness (+20) applied, we'll brush over the face to add more 'bite' to the image.



### 8 Add a vignette

Click back on the Zoom tool and then select the Effects tab. Under Post Crop Vignetting, we can apply a non-destructive vignette. Setting the Amount at -28 should be enough, while the Roundness can be taken back to -22. With that done, the image can either be saved or opened in Photoshop.



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# Love your job

By Edmond Terakopian

Photographer **Edmond Terakopian** discusses his love of street photography and his concerns about working as a freelancer. He talks to **Oliver Atwell**

**T**his lucky shot was taken during the time that I was attending the Society of Wedding and Portrait Photographers convention, which that year took place in Hammersmith in London. I was just leaving my hotel when a relentless downpour of rain began to blanket the city. I had parked my car some way away from the hotel so I had to make a dash for it in the rain. Just as I was running I spotted this glowing digital sign. The sign was throwing out a bright white light that was catching the rain and water on the pavement in a beautifully aesthetic manner.

At the time I didn't see what the sign said; all I could see was the light and how it was interacting with the drenched streets. I just knew there was a picture there. I quickly looked around and spotted a bit of shelter underneath an office block. It was just in the right place to capture the shot I had in my head.

As I took shelter I began to notice the people running back and forth. I whipped out my camera – a Leica M9 with a Leica 35mm Summicron-M

Asph lens – and started shooting off a few frames here and there. That's when I first noticed the message on the sign: 'Love Your Job'. The real problem I had was that the sign kept changing – it was on a slideshow. The sign would be up for a couple of seconds and then move on to the next one. The other messages were multicoloured and, as a result, the light wasn't right. My scene had to include the sign with the white background. It was a perfect contrast to the gloomy London day with its grey skies.

While the scene was interesting in itself, it was incomplete. It needed an added compositional element. I carried on waiting. I must have been standing there for around 20 minutes. But then, as if from nowhere, a businessman entered the scene from the right-hand side carrying a briefcase. I didn't even think about it. I took the picture instinctively and that's the image you see.

The image is almost dystopian, I think. It's like a scene from George Orwell's *1984* in that you have this large sign that almost seems to



## Edmond Terakopian

Edmond Terakopian is a multi-award-winning, London-based freelance press and commercial photographer. In 2006, he was named Photographer of the Year in the British Press Awards, and picked up the third place in the spot news category of the prestigious World Press Photo. To see more of Edmond's images, visit [www.pix.org.uk](http://www.pix.org.uk) and [www.commercial.pix.org.uk](http://www.commercial.pix.org.uk).



demand that the citizens love their job, while they trudge through a gloomy existence.

There's a wide tonal range in this image. It certainly wasn't easy to expose for. It was important to retain some detail but the fact that the businessman is in near silhouette is great – his shape and the shape of his briefcase define him within the scene. I'm also very happy with the tremendous range from the bright light to the gloomy streets. It's exactly the aesthetic I was aiming for.

Professionally I'm a press photographer, photojournalist

and a commercial photographer. Over the last few years I've also moved into making short films. Street photography is something I do when I'm not working. It's a big hobby of mine and I find the whole process absolutely thrilling. Maybe one day I'll get a book out of it once I have enough strong material.

I'm attracted to the genre on several levels. For me, street photography is a slice of time. It documents a group of people in a particular area at a precise moment in history. If you look back at photographers such as Cartier-Bresson or the newly discovered archive of Vivian





Maier, you'll soon recognise that those works are, apart from being amazing images, of great historical value. They capture people and places from a time long gone. I think that's what today's street photographers are doing. That concept even works for day-to-day press work. Those images will appear in today's newspapers but in the future will appear in history books. I love seeing people and looking at life unfold in front of my eyes.

In a more practical sense, street photography keeps you sharp. To be a street photographer you have to be

quick on the draw. The genre hones your skills visually, in an observational manner and on a technical level. I shoot manually 99.9% of the time. I'll never use auto mode because I want total control of my exposure. As I use a Leica, I also have to deal with manual focus on top of everything else. If you're a sportsman such as a runner or a swimmer, you don't just show up at the Olympics having not trained for months on end. You train and train and train until you're sure you're prepared. To be a great photographer, you must follow the same discipline.



## THOUGHTS ON FREELANCING

I'm a freelance photographer but the first thing I should say about that is defining exactly what working freelance actually means. I work on commissions. That means I'm on the books of various newspapers, PR firms and commercial companies. People often think that being a freelance photographer means you run around taking pictures and then try to sell them to newspapers and magazines. That's not what I do, but in years gone by, that was a very worthwhile way of working. However, these days with the recession and with the way the market has changed, the fact is that photography has been significantly devalued. The issue is that a great number of amateur



photographers are taking pictures and then giving them away for free. That means the market has devalued to the point that sometimes when I'm working, I'm barely covering the cost of parking. My belief is that you should avoid working for free. Personally I will only work when I'm on commission.



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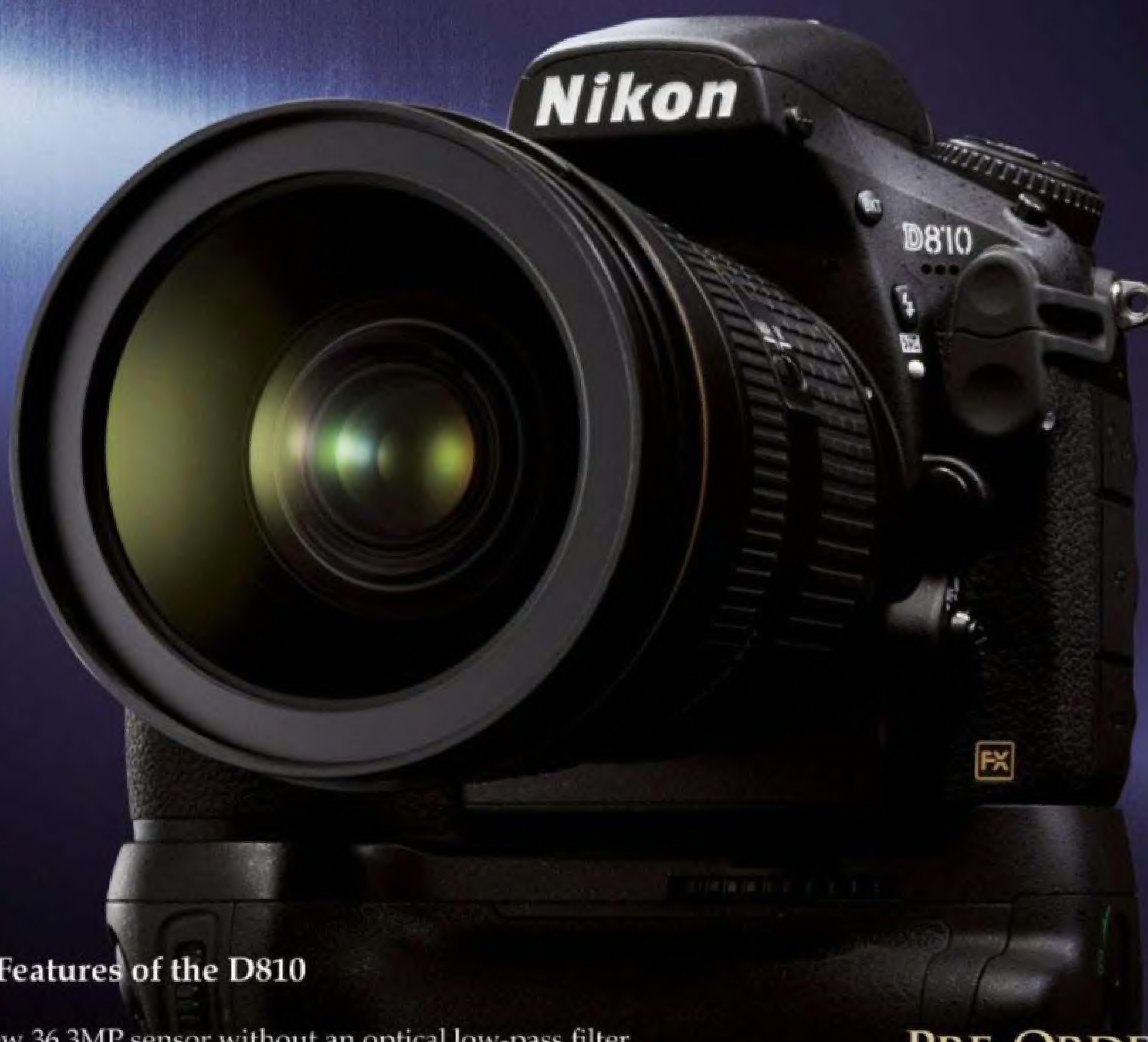
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# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## High-contrast black & white conversion

THIS photograph has a lot of interest going on in terms of the setting and the interaction between the three seated men. What spoils everything is the chap walking in from the right. It's tricky in a busy town or city to get the view you want at the right moment, but I do wonder

if a better photo could have been captured a few seconds earlier or later with no one else spoiling the photographer's line of view. The following steps show how I did all I could to place the emphasis on the main characters in this photograph.

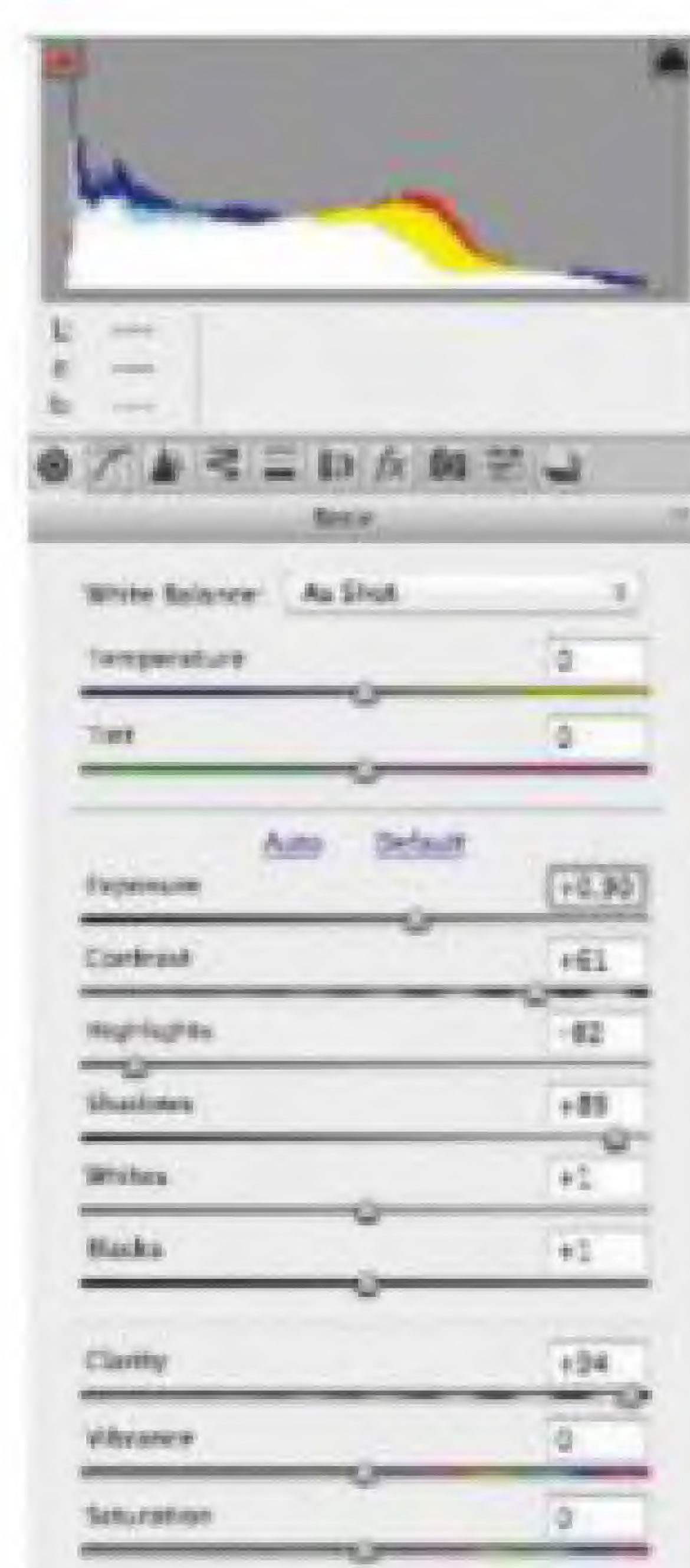
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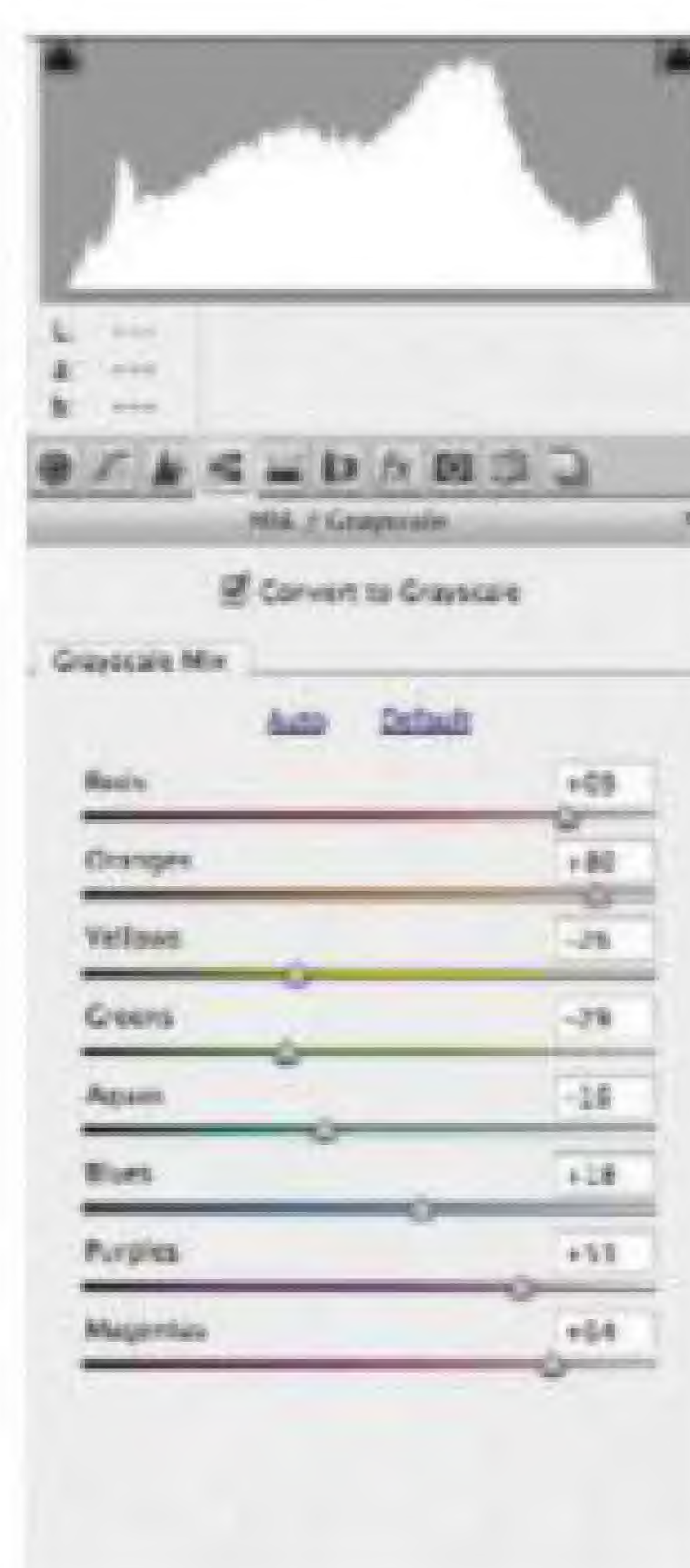
### 1 Tone adjust

To start with, I opened the original JPEG image in Camera Raw. It is possible to do this providing the Camera Raw preferences have been adjusted to enable non-raw files such as JPEGs and TIFFs to open via Camera Raw. In this first step, I applied a few tone adjustments in the Basic panel to lighten the photo and boosted the Clarity to add a lot more midtone contrast.



### 2 Convert to grayscale

I then went to the HSL/Grayscale panel and ticked the Convert to Grayscale box to convert the photograph to black & white. I also returned to the Basic panel and adjusted the White Balance sliders to fine-tune the black & white conversion. Then I selected the Target Adjustment tool and clicked and dragged on certain areas to lighten these selectively.



### 3 Choose the Radial filter

Lastly, I chose the new Radial filter adjustment in Camera Raw 8 to add a radial defined graduated filter adjustment, in which I darkened the outer area of the ellipse shape. Using the Radial filter adjustment like this is like working with the Effects panel to apply a post-crop vignette.



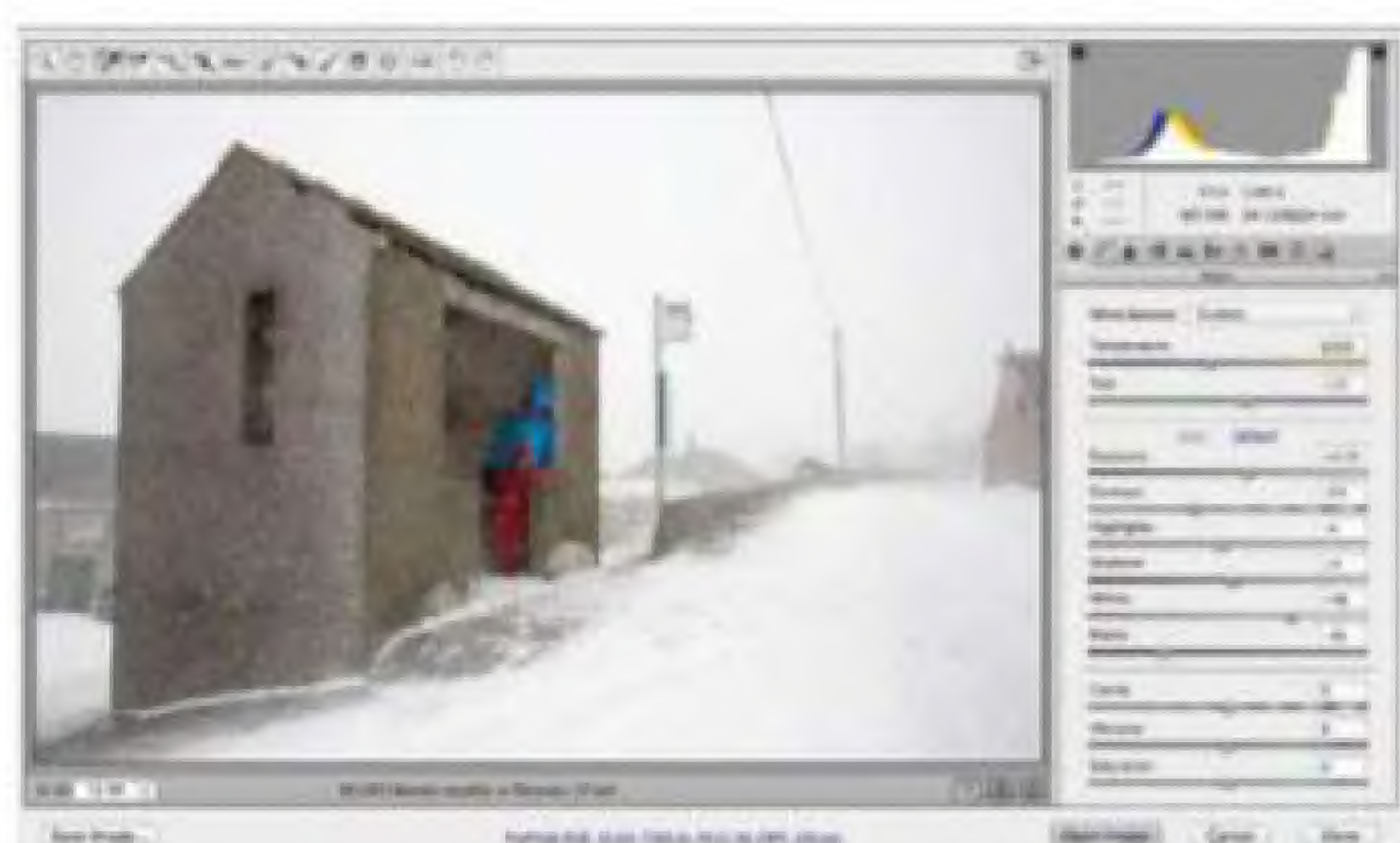
# Editing a snow scene

THIS picture neatly sums up the misery and drama of a snowy day. A scene like this is quite a challenge to photograph, not least the motivation to get outdoors with your camera! Then there is the issue of how to expose correctly in snowy conditions. If the camera is set to an automatic metering mode, it will have a tendency to underexpose in response to the whiteness in the scene. It is therefore a good idea to set the exposure compensation to +0.3EV or +0.6EV to take this into account, or work out a suitable manual exposure setting.

AFTER



BEFORE



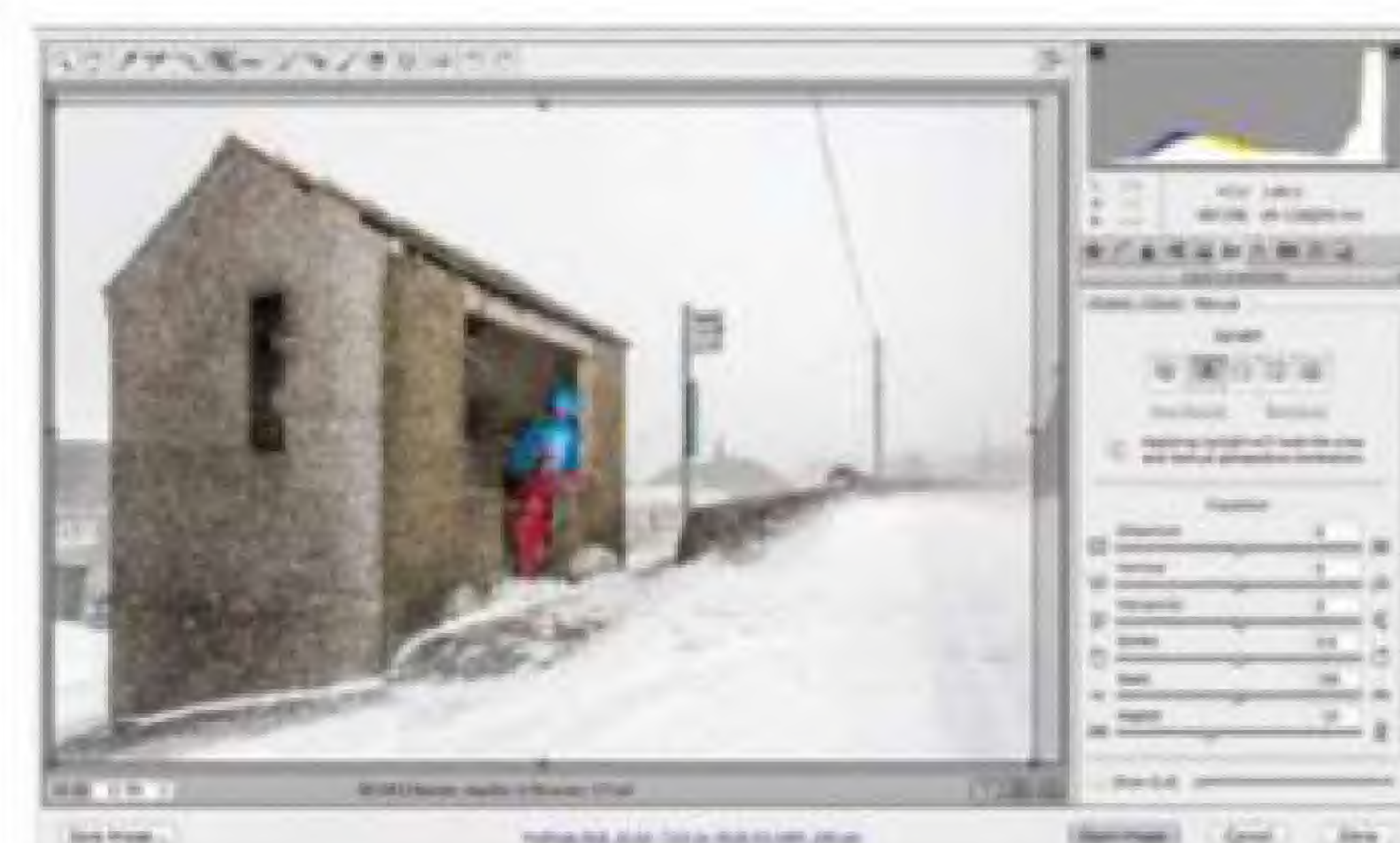
## 1 Apply an auto tone

In this first step, I opened the original NEF raw file that had been shot using the Nikon D800 and clicked on the Auto option in the Basic panel to apply an auto tone adjustment. I then selected the White Balance tool and clicked in the image (selecting the snow) to apply a calculated white balance adjustment.



## 2 Darken the highlights

The blustery scene lacked tone contrast, but I didn't want to lose any of the delicate highlight detail. So I carefully adjusted the Basic panel settings to darken the Highlights and at the same time pushed the Clarity slider to the maximum +100 setting to boost the midtone contrast. I also increased the overall contrast slightly.



## 3 Recrop the image

I then went to the Lens Corrections panel in Camera Raw and applied an Auto Upright correction, combined with a -25 manual Aspect slider adjustment to stretch the photograph. Finally, I chose to crop the image slightly differently to the way Andy had chosen to originally when he submitted it.

# Clarity adjustments

THE CLARITY slider in Camera Raw can be used a lot as part of the regular tone adjustment editing and is often described as a midtone contrast adjustment slider. Basically, you can add positive amounts of Clarity to add more tonal contrast in the midtones and use negative amounts of Clarity to soften the contrast. For example, you can use a negative Clarity setting to produce diffused midtones,

CLARITY 0



which can be effective at softening facial features. Most photographs will benefit from a positive Clarity of around +10. Some images

CLARITY 100



may need more, such as in the extreme examples here where I applied a higher-than-normal setting in both images.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Gary Ong, Singapore



'I stumbled into photography about five years ago when a colleague picked up a DSLR and kept pestering me to join in,' says Gary. Ever since then, Gary (who describes himself as a gear-head) has developed a keen eye for photography, particularly on the streets. He is a Leica devotee and says that he prefers black & white shooting to the point of favouring the M Monochrom over the modern colour output of the M Type 240. To see more of Gary's work, visit [www.garygraphy.tumblr.com](http://www.garygraphy.tumblr.com).

### Sketching for answers

**1** This unusually angled shot highlights the contrast between the silhouetted girl and the white sphinx  
Leica M9-P, 50mm, 1/60sec at f/2.4, ISO 640

### Stern

**2** Gary has chosen to break the rule of staying invisible as a street photographer in order to get this shot of a pedestrian  
Leica M Type 240, 50mm, 1/750sec at f/1.4, ISO 200

### Hey buddy

**3** Gary has utilised the natural light to achieve a strong tonal range in this image of two friends in the street  
Leica M Type 240, 50mm, 1/350sec at f/1.4, ISO 200





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**Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)


**Reach**

**4** Using such a high ISO has meant that the image has been subject to a degree of noise. However, it works entirely to the image's benefit by giving the scene texture and character  
Leica M9-P, 50mm, 1/500sec at f/2.4, ISO 1250

**Brighton Pier amusement park**

**5** The blur of the gentleman's hand works well to suggest the speed of the game  
Leica M9-P, 50mm, 1/45sec at f/9.5, ISO 1250

**Lower for a closer shave**

**6** Tilting his camera in such a way has mimicked the angle of the chair and point of view of the patrons  
Leica M Monochrom, 28mm, 1/60sec at f/4.8, ISO 1000





# Reader Portfolio



## Ignatius Erwin Soegondo



Ignatius finds photography's combination of technique, creativity, art and passion endlessly fascinating. He enjoys exploring and capturing the moments he encounters on his wanderings through the streets, whether that's during travel or in his daily life. Visit [www.flickr.com/photos/win\\_laffan](http://www.flickr.com/photos/win_laffan) for more.

### Meditation rider

**1** This death-defying shot taken in Kodungallur, India, is bursting with drama. To be able to get a shot like this in focus is no mean feat. Leica M Type 240, 28mm, 1/1000sec at f/2.4, ISO 2500

### Lone Ranger horse

**2** This is a beautiful shot, one that has used the patch of light to act almost like an arrow pointing towards the subject. Leica M Monochrom, 50mm, 1/1500sec at f/5.7, ISO 800

### Alone

**3** Ignatius used Lightroom 5 and Silver Efex Pro 2 to ensure the tonal range of the scene emphasised the atmosphere of this quiet image. Leica M Type 240, 21mm, 1/750sec at f/4, ISO 100







#### Smiley face

**4** This is a beautifully detailed portrait shot, one that benefits from eye contact and the out-of-focus background – as a result of using a large  $f/1$  aperture  
Leica M Monochrom, 50mm, 1/30sec at  $f/1$ , ISO 1600

#### The angels

**5** Thrissur Railway Station in Kerala, India is a popular location with street photographers. But here Ignatius has found a scene unique to him  
Leica M Type 240, 50mm, 1/60sec at  $f/16$ , ISO 800, 6EV ND filter



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## National Geographic Africa Midi Satchel

● £109.95 ● [www.geographicbags.co.uk](http://www.geographicbags.co.uk)

**Callum McInerney-Riley** tests one of the best camera satchels currently available

### At a glance

- Made using real leather
- Stylish and ergonomic design
- Fits a DSLR kit with two lenses
- Inner pockets for tablet and personal belongings

IN MAY, National Geographic announced six new bags for its Africa range of camera bags. This collection wouldn't look out of place on the set of an Indiana Jones film with its global explorer styling. Many photographers find this classic style very desirable and equally appreciate the durability of the materials used. Alongside tote bags, sling bags and backpacks, National Geographic has brought us this, the Midi Satchel.

Inside the Midi Satchel is a removable compartment for camera kit. This has dimensions of 165x175x110mm, which is ample space to house a CSC kit with around four lenses or a small or medium-sized DSLR with a couple of lenses and a flashgun. In the main compartment of the bag there are plenty of internal pockets ideal for storing chargers, memory cards and cables. There is also a small padded compartment intended to house a computer tablet. I found that a 13in laptop would also fit inside the bag.

### Verdict

My only gripe about the Africa Midi Satchel is that the straps can be a bit fiddly. Other than that small detail, I think it's great. While the style may not be to everyone's taste, the materials used are to a very high standard.



### Rear trolley strap

On the rear of the bag is a strap that allows users to slip the bag over the handle of a rolling suitcase or trolley.

### Top zip

As well as a fold-over leather flap, there is also a zip that secures the bag, making your equipment even more secure.

### Tightening strap

On either side of the bag are two straps that can be tightened or loosened to increase or decrease the size of the bag.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

### ALSO CONSIDER

#### Billingham Hadley Large

£164, [www.billingham.co.uk](http://www.billingham.co.uk)

With a range of sizes and a good choice of colours and finishes, the Billingham Hadley series includes a bag to suit most photographers' needs.



#### Domke F6

£110, [www.domkebags.co.uk](http://www.domkebags.co.uk)

Domke is well known for its hard-wearing bags, and the F6 has the space to house a similar amount of kit to the Africa Midi Satchel. It also boasts a water-resistant canvas build.



#### National Geographic Medium Tote Bag

£129.95, [www.geographicbags.co.uk](http://www.geographicbags.co.uk)

Inside the Medium Tote Bag is a 130x86x60mm compartment intended for a small compact camera or CSC, but there is also enough space for a 15in laptop and plenty of other personal possessions.





## Out now

Expert reviews of the latest kit to look out for

### PNY Wireless Media Reader

£49.99 • [www.pny-europe.com](http://www.pny-europe.com)

IF YOU wish your camera had Wi-Fi connectivity, then the PNY Wireless Media Reader may be a good alternative to a new camera. At first glance, the device seems to be a simple SD card reader, but it can connect to a smartphone or tablet via Wi-Fi, allowing images saved on an SD or MicroSD card to be transferred quickly and wirelessly.

Using the PNY Wireless Media Reader app on iOS or Android, images, video and other types of files can be saved from a SD card or a USB hard drive to a smart device. Not only this but you can even stream the photos or video, so they can be viewed without having to copy them. Images can also be saved to a memory card or hard drive using the reader, making it possible to save space on your phone.

Up to five people can create a secure, password-protected connection to the device at any one time, so you can share images with friends. As a small bonus, the built-in 2,000mAh battery that powers the Media Reader can also be used to charge a compatible camera battery via USB. Although this may take some time, it is a useful feature if your battery runs out and you need to take just a few more shots.

Callum McInerney-Riley



### Black Rapid The Shot

£35 • [www.blackrapid.com](http://www.blackrapid.com)

YOU CAN'T miss the tough, bright orange Black Rapid The Shot strap. Designed to sit on the shoulder, the strap has a thick rubber shoulder pad that grips well – it didn't budge while I tested it with a Nikon D800, wearing a summer shirt.

As with other Black Rapid straps, The Shot has a fast connector system. It has a screw that fits to a camera's tripod mount. The connector is basically a carabiner that allows the camera to be removed from the strap. In use, the loop of the connector enables a camera to be slid up the strap.

I found that the strap itself was quite short, and the camera sat further up my side than on my hip where it usually would with a neck strap over my shoulder. Once I got used to this, though, I actually found it preferable. It felt more reassuring to have the camera closer to my body. It is a great strap that I think I will use a lot when testing cameras in the future.

Richard Sibley



# PHOTO TECHNIQUE



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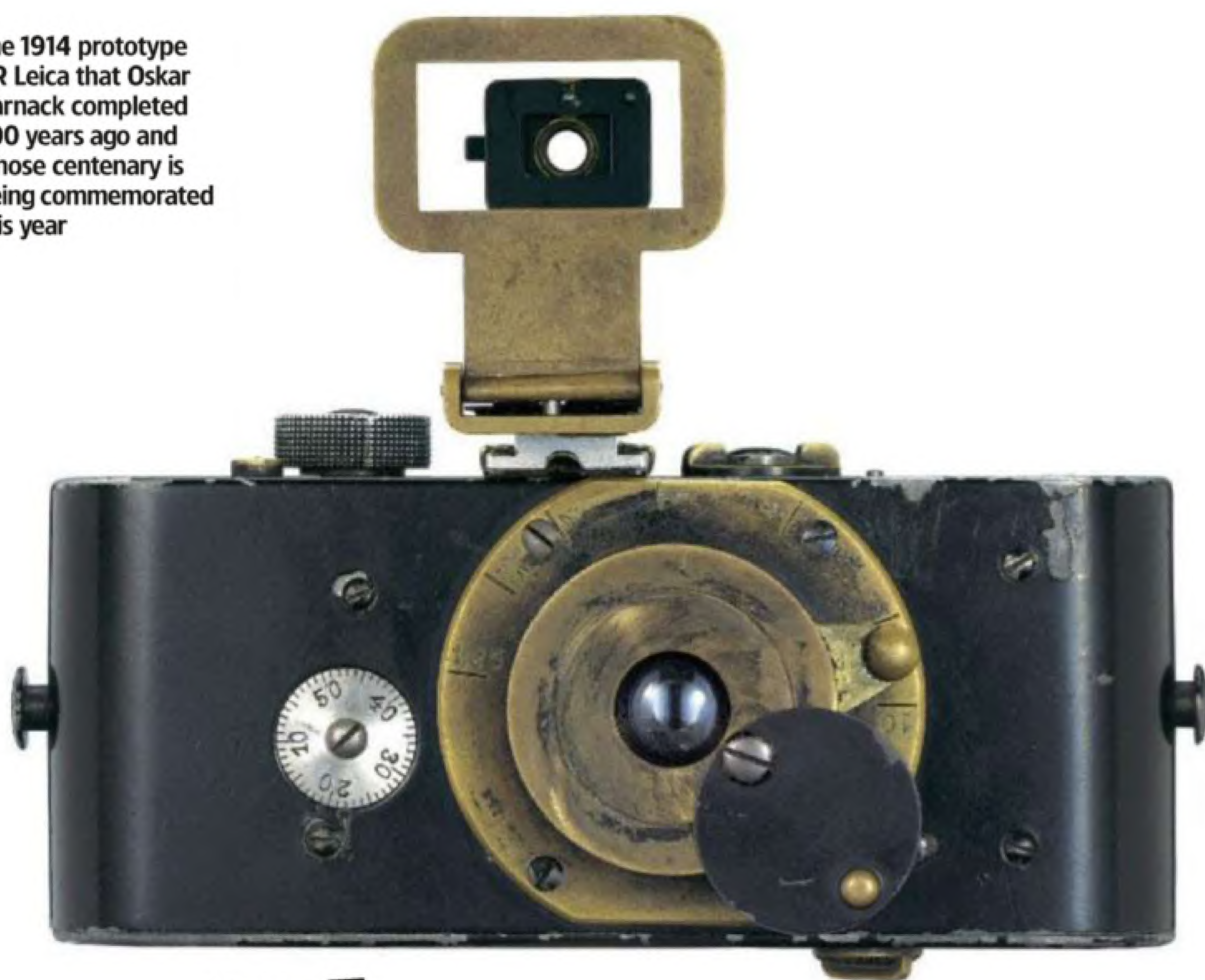
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The 1914 prototype UR Leica that Oskar Barnack completed 100 years ago and whose centenary is being commemorated this year



book in March 1914 he wrote 'Lilliput camera with cine film finished'. His camera looked little like the first production Leica of 1925, but most of the Leica I's key features were already there. It had a fixed-slit focal-plane shutter, combined film winding and shutter tensioning and the 24x36mm 'double-frame' format, so-called because movie cameras produced frames of 18x24mm. The essentially simple mechanism was enclosed in an aluminium body with rounded ends – later production bodies were machined from flattened brass tube.

The design gained the approval of Ernst Leitz II, who used Barnack's second prototype to photograph New York in 1914. Two more experimental Leica prototypes were made between 1914 and 1920, and prototype No. 3 was much further developed, with a variable slit focal-plane shutter. In 1923-4, further work, aimed at a commercial launch of the camera, produced the 'O' series of prototypes. Calculations of how many of these were produced vary, but I am now inclined to accept Paul van Hasbroeck's view that 22 were made. The 'O' cameras introduced the use of cassettes, and thereby daylight loading of the camera, and a mechanism for rewinding exposed film from a take-up spool into the cassette.

#### Lenses

Lenses for these cameras were designed and produced by Max Berek, who had joined Leitz in 1912, initially as a scientific assistant. Berek developed his initial designs

# The camera that changed the world

**Ivor Matanle** discusses the legacy of a brilliant engineer

**T**his year, Leica Camera is commemorating the achievements of Oskar Barnack, the originator of the Leica. It was his decision in 1912, while employed as head of Microscope Design by Ernst Leitz in Wetzlar, Germany, to design and develop, in his own time, a compact still camera using 35mm cine film. His original reason for doing this was to provide an easy way of exposing test strips to determine correct exposure – there were no accurate exposure meters before the First World War. However, his fertile imagination and innovative mind foresaw world acceptance of a pocketable 35mm camera. As he worked, he created a prototype of one of the most successful cameras of the 20th century.

Barnack called his 1914 prototype, now known as the UR Leica, the 'Lilliput' and in his workshop log



The best-known portrait of Oskar Barnack, designer of the Leica cameras between 1912 and 1936





into a four-glass modified triplet, which was patented in 1920 and went on to become the famous 50mm f/3.5 Elmar. A five-glass development of this design became the lens of the 'O' series and of the earliest production cameras, under the name 'Leitz Anastigmat', renamed 'Elmax' for a further batch of early production Leicas before the less-costly Elmar was adopted as the principal standard lens. Berek's design for a 50mm f/2.5 large aperture standard lens he named after his dog, Hektor, whose name was to be perpetuated on many successful Leitz lenses.

In 1924, Leitz made the courageous decision to put the first Leica camera into production, and the Leica I (model A in the US market) was launched at the Leipzig Spring Fair in 1925 to an enthusiastic reception. By the end of 1925, almost a thousand had been sold. The Leica legend had been born, and in less than a decade no Hollywood film star or famous sportsman would be fully accepted as having 'made it' unless he used a Leica.

### The Compur Leica

In 1926, Leitz offered a version of the Leica with a Compur shutter, known simply as the 'Compur Leica', but in the USA as 'Model B'. This enabled buyers to obtain a Leica with a wider range of shutter speeds, from 1sec to 1/500sec. Initially, the camera was supplied with a dial-set Compur shutter, but by 1930 the shutters were rim-set. The Compur Leica was not a huge commercial success, but it bridged the period from 1926 to 1933, when the Leica III appeared, by providing a Leica model with slow speeds, important when films were of low sensitivity. The Compur Leica was also much cheaper, at £15 with three cassettes in Britain, than the



focal-plane shuttered Leica, which retailed at £22 with three cassettes. However, it should be noted that the Compur-shuttered camera was also less advanced in use, because winding on the film did not cock the shutter. This had to be cocked separately, as was normal with other, much larger cameras of the time.

**Above:** The first batch of Leica I (A) cameras (approx 144 in total) were fitted with the five-element Leitz Anastigmat 50mm f/3.5 lens

**Left:** The Anastigmat lens was renamed Elmax (Ernst Leitz Max Berek – the lens designer) for the second batch of 713 Leica I cameras

**Below:** Barnack and Ernst Leitz photographed Wetzlar using the UR Leica. This shot of the Eisenmarkt (Iron Market) is believed to have been taken by Barnack in 1913

### Interchangeable lenses

In 1930, Oskar Barnack's dream of creating the world's first 35mm camera system took a profound step closer to reality with the announcement of a new Leica I with interchangeable lenses, the Model C. Instead of the fixed 50mm standard lens, the Model C had the 39mm screw lens mount that was to become so familiar to Leica users. At first, the mount was not standardised, and each camera body had to be matched to its lenses, including the 50mm lens, before sale. Initially, the mount of each matched lens was engraved with the full serial number of the camera to which it was matched (five digits at this stage of Leica development). Later just the last three digits were engraved.

With the camera were launched the first two non-50mm Leica lenses. The 135mm f/4.5 Elmar, in black mount, and the 35mm f/3.5 Elmar, in nickel finish, appeared alongside it. In 1931, Barnack's ongoing product improvement produced a standardised screw mount capable of being used for all focal lengths up to 135mm with the coupled rangefinder cameras that were in a late stage of development. From serial number 60,501, the Model C interchangeable Leica I and all subsequent screw-mount Leicas had a flange-to-film distance of 28.8mm and an engraved 'O' at the top of the lens flange.

### Coupled rangefinders

Throughout the 1920-33 period, Barnack's team had developed and put into production a wide range of accessory rangefinders







## ‘The advent of the Leica III maintained Leica’s reputation as the finest 35mm camera system’

for cameras, including some for the Leica. The Leica II (Model D), with coupled rangefinder, appeared in 1932, incorporating the benefits of that vast experience. The expanded range of Leica rangefinder-coupled lenses released with the Leica II all had a coupling sleeve or coupling bar, which moved with the focusing of the lens, pushing a spring-loaded circular cam in the camera body, which moved a prism in the rangefinder. When the moving central rangefinder image converged to match the fixed rangefinder image, the lens was in focus.

The sheer precision of that mechanism, and the dramatically superior image quality that it enabled users to achieve from Max Berek’s lenses, themselves masterpieces of design, propelled the Leica’s reputation skywards. The advent of the Leica III in 1933, which added slow speeds from 1sec to 1/20sec to Leica capability, and the successive improved models of the 1930s, the Leica IIIa and the IIIb, maintained the Leica’s reputation as the finest 35mm camera system in the world, even as Europe once again descended into war.

Oskar Barnack, meanwhile, had once again, during 1935, produced a totally new design for the further development of the Leica range, with a revolving shutter-speed dial, longer-based rangefinder, integrated rangefinder and viewfinder, interchangeable bright-line viewfinders and an opening door in the back of the camera, all features that would appear in the Leica M3 of 1954. This was the Leica IV, a design far ahead of its time, of

which Barnack’s prototype survives in the Leica factory museum in Solms.

Oskar Barnack did not survive to witness again the tragedies of war. After repeated respiratory illnesses, he died of pneumonia in January 1936. The Leica system, as he envisaged it, was by that time approaching completion.

### Second World War

During the Second World War, the Leitz development team continued to improve the camera, producing ball-bearing shutters to withstand intense cold in the military version of the Leica IIIc, and a version with built-in delay action, the Leica IIId.

When peace broke out, and politicians changed the face of Europe, the spirit of Barnack lived on

By 1926, the four-element Elmar had replaced the Elmax, and was the ‘standard’ lens for the Leica II of 1932

**Leica M3 of 1954.** The first of the Leica M series with bayonet lens mount and the integral rangefinder and viewfinder, in which fitting a lens automatically brings up an appropriate bright-line viewfinder frame



Leica IV prototype of 1936-8 (depending on who you believe) was Barnack’s last design and arguably his most influential

in the post-war Leica IIIc, the flash-synchronised Leica IIIf and in the final model with screw lens mount, the Leica IIIg of 1956. But Barnack’s genius for innovation flowered again in 1954 with the advent of the Leica M3, based in many respects on that initial work by Barnack on the Leica IV.

All Leica M-series cameras, from the M3 of 50 years ago, through the M2, M4, M4-2, M4-P, M5, M6, to the present-day M7, M8 and digital M9, have interchangeable bright-line viewfinder frames, brought into view within an integrated viewfinder/rangefinder when the appropriate lens is inserted into the M bayonet mount. All the film models have that opening door in the back of the camera that Barnack designed to simplify loading. All have a long-based coupled rangefinder and a single non-revolving shutter-speed dial.

The great majority of 35mm cameras of the 20th century were designed around Barnack’s 24x36mm format and were supplied with 50mm, or near-50mm, lenses. In the digital age, we still refer to ‘full-frame’ cameras that produce a 24x36mm image. Oskar Barnack’s huge contribution to photography lives on.





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AP's Michael Topham gets to grips with the Fujifilm X-E2 and 56mm f/1.2 R XF lens



# Fujifilm X-E2

Swapping a DSLR for a CSC is a hard decision to make, as **Michael Topham** explains on his jaunt to the north-west to photograph one of the most scenic railways in the world

## At a glance

- 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor
- Fujifilm X-mount
- ISO 200-6400 (extendable to ISO 100-25,600)
- 7fps continuous shooting
- 0.5in, 2.36-million-dot OLED viewfinder with dioptre control
- 3in, 1.04-million-dot fixed LCD screen (3:2 aspect)
- 129 x 74.9 x 37.2mm
- 350g (body only)

It's late on a Friday, I'm sipping a pint and I'm watching the world go by outside Euston station before boarding my overnight sleeper bound for the north. While many people in their late 20s might be glancing up at a holiday-destinations board for a trip to the sun, I'm destined for somewhere hundreds of miles away that's notorious for its gloomy weather – Fort William in the Scottish Highlands. It's at this point you may have guessed I'm not one for lounging on a beach; I'm the outdoorsy type, but my suitcase isn't laden with walking boots, waterproofs or maps to explore the mountainous terrain Scotland has to offer. Instead my bags are taken up by overalls, steel-toecap boots and face scrub – the main essentials I need for a week away volunteering on the support crew of

a steam locomotive that runs along the famous branch of the West Highland line that passes over Glenfinnan viaduct, a location made famous by the Harry Potter films. While it might not be everyone's idea of a holiday, it's my way of escaping city life for a more rural place where I can retreat to photograph one of the most scenic railways in the world, right from where all the action happens.

Before leaving the office and heading north, I had to make a tough decision. Which camera should I take? Usually my shoulders take the weight of a Canon EOS 5D Mark III and a range of L-series lenses to cover every eventuality, but I'm wise to the fact that a smaller system will not only allow me to travel lighter, it'll also allow me to pack more day-to-day essentials and to swap my enormous backpack for a shoulder

bag. A rummage through my pedestal drawers beside my desk presents a Fujifilm X-E2 – a camera I've been meaning to send back since reviewing it earlier in the year. With a fine selection of XF lenses to choose from in the stock cupboard, my decision is made. It's time to give my DSLR, and my shoulders, a well-earned rest.

The next day and on my arrival at the Fort William depot where the locomotives are maintained and stabled, I spot my first photo opportunity – to capture the special moment of the fire being lit as the engine is brought to life. Dumping my suitcase and quickly attaching the Fujinon 35mm f/1.4 R lens to the front of the X-E2 attracts quite a lot of interest from the engineers around me, who start to make observations and ask questions. It looks like a Leica. Does it take film? What does it cost? After



➤ answering these questions and handing it round, I explain the direction Fujifilm is taking with its X-series and the way their attractive digital rangefinder-style bodies, supported by a wide range of lenses, are appealing to the type of photographer who wants a smaller, lighter and more convenient system than that of a heavy DSLR. 'I can see the appeal,' one engineer says; 'It's a fraction of the weight of my Canon EOS 7D,' says another. The interest in the

X-E2's aesthetics and design in the relatively short time it's been in my hands suggests it's something of a status symbol, with its retro-nostalgic silver and black finish making it stand out from other mirrorless models. As it's passed back, I find a clean rag to wipe off the oily marks that now cover the handgrip. I knew from the start that the camera might encounter some tough conditions, and this was one of the reasons I'd been somewhat hesitant to take a non-weather-

sealed camera over my fully weather-sealed DSLR, but I didn't expect to be wiping grease from it within ten minutes of arriving.

Early next day I set aside some time to concentrate on photographing some finer details to remind myself of what the X-E2's 16.3-million-pixel, APS-C sized X-Trans sensor is truly capable of. As I carry the camera over my shoulder and climb aboard the engine, the camera body takes an accidental knock against a handrail and I'm thankful for the camera's magnesium die-cast front cover that's prevented any damage. In some areas, such as its buttons and scroll dial at the rear, it feels less refined than the DSLR I'm used to, yet the body has a very solid and robust feel. The way the on/off switch and top-plate dials fall to hand is also testimony to its excellent design. As I swap from the 18-55mm kit lens over to the new Fujinon 56mm f/1.2 R XF, it instantly makes the X-E2 a heavier camera, though it remains considerably smaller and 620g lighter than my DSLR with 85mm lens attached. Changing lenses also raises the issue of how to keep the

sensor free from dust and dirt in the inappropriate conditions in which I'll be using it all week. There's little more I can do than take the usual precautionary methods of switching lenses with the body pointed face down and ensure the X-E2's in-built sensor cleaning is turned on as the camera is powered up as well as when it's switched off.

As the engineers go about their business of oiling, cleaning and examining the engine before we set off, I experiment by opening the lens to its maximum aperture, while keeping the shutter speed dial on the top-plate set to its A position so I'm shooting in aperture priority mode. The immediate drop-off in focus at f/1.2 with this lens creates a wonderful depth of field that's ideal for isolating a subject from its surroundings, to help draw the viewer's eye to the heart of the image. It's also at this moment I start to appreciate the speed at which the X-E2 focuses. It locks on in a fraction of a second (0.08secs, to be precise) and remains just as accurate when the AF point is moved off-centre to one of its other 49 AF points.



The X-E2's 7fps continuous shooting mode is great for capturing high-speed action



Photographed on the assault of Beasdale Bank, the X-E2 and 10-24mm f/4 R OIS XF lens proved to be the perfect combination for working in a confined environment





Moody skies hang over Loch Eilt – a scene photographed in the X-E2's Provia film simulation mode before being converted to mono and processed using Adobe Lightroom

Prior to the whistle being blown and our departure from the station, I climb back onto the engine slightly anxious about how well the camera will perform in such a demanding environment. There's a raging hot fire, the heat is immense, there's coal dust in the air and the extreme contrast between the enclosed cab and light pouring in is going to be a real test for the 256-zone TTL metering system. As we get under way, I take my first shots and quickly realise I'm able to cram in everything I can see before my eyes using the Fujinon 10-24mm f/4 R OIS XF lens. Even though I'm shooting wide open (f/4), the fastest shutter speed I'm able to get at ISO 400 is 1/25sec – not fast enough to eliminate camera shake even with the built-in, lens-based optical image stabilisation system employed. Safe in the knowledge that noise only becomes noticeable under close inspection at ISO 3200 and above, I increase the sensitivity to ISO 1600 using the quick menu button and scroll dial at the rear. This takes some getting used to as scrolling to the right decreases the ISO value where I presumed it would increase it. As I

continue to experiment with the ISO, the way the dial seems back to front in terms of its functionality frustrates me and I revert back to using the function button on the top-plate as my means of changing ISO.

Now with a shutter speed of 1/100sec, I clamber into the coal space and shoot the fireman hard at work building up his fire for the stiff climbs ahead. This is an ideal time to put the X-E2's impressive

### **'As we get under way, I start to take my first shots and quickly realise I'm able to cram in everything I can see before my eyes'**

7fps burst rate to good use and I'm quick to hit the drive button beside the screen, which also expands the motion panorama mode and advanced filters, of which there are 12 to experiment with.

A quick inspection of the images on the crisp 3in, 1.04-million-dot screen reveals I've bagged the shot I was after and have been successful in creating some blur outside the cab to portray the sense of movement. Although a camera not built for speed, it's by

no means out of its depth here, recording eight frames at 7fps before the buffer kicked in and prevented any more being taken. In hindsight I could have switched over to shooting in the Fine JPEG format, which would have meant I could rattle out 19 frames before the buffer interrupted, however raw is always my preferred file format for shots that I plan to edit later. Zooming into the shots for a magnified view reveals that the

best-composed and sharpest frame of the eight will require detail to be pulled back from the shadows – something I'll do back at the depot on my laptop using Lightroom.

As we continue onward to Mallaig, I take a few shots of the breathtaking landscape and use the Disp/Back button to view the histogram to check all is OK with exposure. On the rear display the bright sky looks to be losing detail, which is confirmed by glancing at

the histogram and the highlight clipping warning flashing black on the small thumbnail view. Dialling in -0.7EV or -1EV using the exposure compensation dial that's suitably positioned on the corner of the body, helps to preserve the detail in the brightest highlights. The exposure compensation scale that's displayed on the left of the screen also acts as a reminder of what it's set to when the eye is raised to the viewfinder.

As we gently roll along the side of Loch Eilt, the fireman taps me on the shoulder and tells me there's an excellent split-second photo opportunity coming up to photograph the famous island of Eilean na Moine covered in Caledonian pine trees. Now out of continuous shooting mode, I don't dare risk setting it back for fear of missing the shot. As the trees along the trackside begin to clear, I get my half-second opening to get the shot before the view is obscured once again. 'Did you get it?' the fireman shouts across. A quick glance down at the screen reveals I did and I'm grateful to the EXR Processor II, which contributes to the X-E2's impressive response





## Battery life

IF I COULD make two improvements to the X-E2's performance it would be to enhance the battery life and add a more accurate battery indicator. I knew that my opting to take a smaller compact system camera over my DSLR would come with a compromise or two, but after using the X-E2 continuously for a week, it highlighted the fact that with frequent use you can't get away with longer than a day before a full recharge is required.

Fujifilm claims that the MP-W126 rechargeable Li-ion battery is good for 350 shots on a full charge, but on an average day I discovered the battery display started to flash red after about 300 shots. On my busiest day where I was shooting virtually non-stop, reviewing images on the LCD display and transferring images wirelessly to my iPhone via Wi-Fi using the Fujifilm Camera

app, the battery status indicator dropped from three bars down to its last bar in a couple of hours.

Regrettably, and unlike my DSLR, there's no battery information provided in the menu to refer to the remaining capacity, shutter count per battery charge or view the recharge performance, but fortunately

I'd had the foresight to pack a spare battery so I never found myself running low on power. Getting

into the habit of turning the X-E2 off and setting the camera to automatically turn off after 2mins helped to preserve battery life and in the situations where I'd depleted the first battery and my spare was down to two bars, I ended up heading into the set-up menu to switch the display feed over to EVF only, which helped stop the LCD from draining the battery as quickly.



This shallow depth of field was achieved using the XF 56mm f/1.2 R lens set to its maximum aperture opening



The X-E2 is great for taking shots inconspicuously and can be seen as less threatening than a big and bulky DSLR

performance, with a shutter lag of just 0.05secs.

Back at the depot, I finish the day capturing some detail shots of the valve gear as it glistens in the late evening sun before quickly cycling through my set of images using the rear scroll dial and protecting my favourites from the playback menu. It's at this point I'm missing the star rating function on my DSLR but the Wi-Fi functionality more than makes up for it, which I put to good use once more to transfer a few of my best shots to my iPhone before tagging and sharing them to my friends through Facebook. Day one complete, I've been impressed by the way the X-E2 has survived the harsh conditions it's been used in, and the images it has produced.

As the week goes on, the weather improves and I'm now feeling right at home using the X-E2. In high-contrast conditions I find myself using the excellent electronic viewfinder not only to compose images, but also review them. However this does reveal a fraction of a second delay as detail renders between frames. Setting the aperture via the aperture ring

on the lens and the shutter speed via the beautifully milled top-plate dial is a very satisfying experience and though it's slightly different from operating a DSLR, I find the manual control more rewarding as it feels you're more at one with the camera. By the end of the week I think about my decision to take the X-E2 on my travels and I have no regrets whatsoever. Not only has it allowed me to take the shots I would have taken with my DSLR, but it's also been a pure joy to use throughout the trip. As I board my sleeper for home and review my images one last time, it crosses my mind how cheaply I could pick one up. With body-only prices now around £600 for the first time, it's fair to say I'm very tempted.

### Final thoughts

Though I was hesitant at first about the idea of leaving my DSLR behind, the time I've spent with the X-E2 has opened my eyes to the real benefits a smaller system camera has to offer. Although there are times where I'd still choose to shoot with my DSLR over a CSC – such as when I demand nothing but





the best level of image quality in an extremely low-light situation, or where capturing the finest level of detail is of utmost importance – there are situations where a CSC can make the better choice. For me, the greatest benefit of opting to go down the CSC route is the convenience a smaller system can bring to your photography. Taking the X-E2 out into the field with four lenses took up less than half the space in my bag and weighed a fraction of what I'm used to carrying. Had the review sample of the new 18-135mm f/3.5-5.6 WR LM R OIS arrived in time, it would have complemented the lenses I'd taken and given me a telephoto option that I was lacking. However, the four lenses I did pack gave me plenty of options, with my favourite being the shots taken using the Fujinon 56mm f/1.2 R XF.

My week away using the Fujifilm X-E2 made me aware that CSCs aren't all about the practicalities of being smaller and lighter. After a few days' use, I became aware of how using a CSC as opposed to a DSLR affects people's reactions and how people act in front of the

camera – most noticeable in my case when I was attempting to shoot some candid portraits of the engineers at work. Whereas raising a large, bulky DSLR can often be intimidating for people you're photographing, I felt the X-E2 allowed me to shoot in a much more inconspicuous manner whereby it was seen as less of a threat and made it easier to capture the natural expressions of subjects in their most pristine form.

I guess the question to be asked from all this is, would I choose to switch to a CSC permanently? If it wasn't for the fact that I've invested heavily in some of the best pro-spec lenses and on some occasions I require the very best image-quality performance from my DSLR's full-frame sensor, then my answer would be yes. I love the idea of owning an X-E2 and a collection of X-mount lenses as well as my full-frame DSLR so I have the best of both worlds, but just like many would like a convertible as well as their daily runaround, it's regrettably not a viable option for me so it's back to my trusty DSLR.

AP

## Focal points

Fujifilm's X-Trans sensor eliminates the need for a low-pass filter and mimics the structure of film

### Fujifilm X-Trans sensor and hybrid AF system

Whereas the original X-E1 inherited the X-Trans CMOS sensor from the X-Pro1, the Fujifilm X-E2 employs a newer 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor that incorporates more than 100,000 phase-detection pixels. These are built into the sensor to provide an intelligent hybrid AF system for optimal focusing speeds. In addition, the X-E2 benefits from a revised autofocus algorithm, which results in improved accuracy over its predecessor when focusing in low-contrast and dark scenes.

### Dynamic range

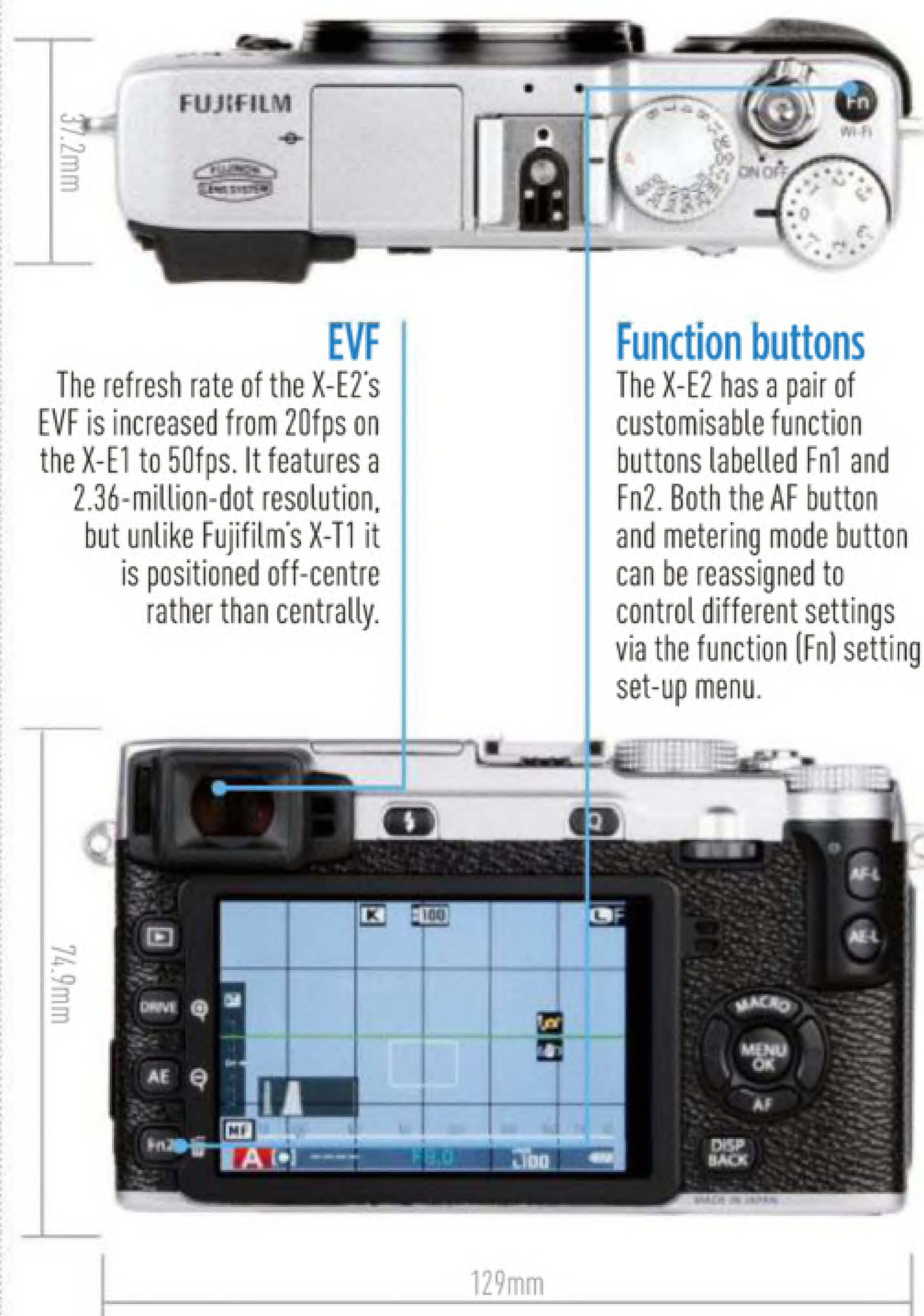
Besides exposure compensation, there are four D-range settings available, which are designed to preserve highlight detail by exposing for the highlights before boosting midtones and shadows to create an image with an overall wider dynamic range. Settings include auto, DR100 (default), DR200 and DR400.

### Film simulation

The camera's film simulation modes are designed to emulate the traditional look of film, with options including Provia, Velvia and Astia. There's also a selection of mono settings, such as Monochrome+R that can be effectively used to darken skies and enhance contrast.

### Focus peaking

For those who'd prefer to manually focus, the X-E2's focus peaking function can be useful for highlighting the areas of an image that appear in focus. There's the option to choose from three colours – white, red or blue, with low and high settings available.



### EVF

The refresh rate of the X-E2's EVF is increased from 20fps on the X-E1 to 50fps. It features a 2.36-million-dot resolution, but unlike Fujifilm's X-T1 it is positioned off-centre rather than centrally.

### Function buttons

The X-E2 has a pair of customisable function buttons labelled Fn1 and Fn2. Both the AF button and metering mode button can be reassigned to control different settings via the function (Fn) setting set-up menu.



# MACRO PHOTOGRAPHY

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## My next camera

**Q** I picked up my first copy of AP not so long ago and it's made me think carefully about how to improve my photographic ability. I won't lie – I'm a complete beginner who's used to taking photographs with a point-and-shoot compact, but I'm wanting to progress quickly, learn new techniques and focus on shooting street scenes, flowers and plants in macro. I've done a bit of research and a friend recommended I look at the Fujifilm X100. Its great retro styling appeals to me, but I'm unsure if it's the best choice with a budget of around £500 to spend? **Sarah Park**

**A** At the time of its launch, the Fujifilm X100 took the world by storm by offering the style of a Leica M but at a more affordable price. Its successor, the X100S, is out of your price budget sadly (£869), but the X100 is within reach and can now be picked up for less than £500. It's a camera that will offer the advanced control you're after, however you may prefer to consider an interchangeable-lens camera instead. It will give you much more flexibility in years to come and won't mean you're so restricted by the fixed lens. If you'd like to specialise in one particular subject or style of photography, such as macro, you could look to buy a dedicated macro lens later on when you feel you're ready and you've learnt the basics with the kit lens. The Fujifilm X-E1 can be picked up very reasonably and, if you paired it with the Fuji 16-50mm f/3.5-5.6 lens, it would be a fantastic combination to get you started. It will cost £68 more than your budget, but we can reassuringly say you won't be disappointed. **Michael Topham**



The Fujifilm X-E1 teamed with a 16-50mm lens can offer a quality starter at a reasonable price

## Best stock library

**Q** I've been toying with the idea of uploading some of my better images to a stock photo library. The trouble is that there are so many, I just don't know which one to opt for. Also, how much can I expect to make for each sale? **Matthew Tanridge**

**A** As long you aren't planning on stock photography as a retirement fund, it is possible to make a few pounds to pay for some new camera gear and have the satisfaction of seeing other people use your images. The trouble is that there are so many people doing this now that the cost of stock images has fallen in the last ten years.

Most stock libraries are now known as micro-stock – ie, a library that sells images very cheaply, with the aim of getting many more sales for web use. There are a number of microstock agency sites, some even specialising in particular genres, such as [stockfood.co.uk](http://stockfood.co.uk) for food

photography. The big names are Alamy.com, Shutterstock.com, iStock.com, though there are dozens of others, including those that allow you to upload images straight from your smartphone. Many professional and semi-professional photographers will submit to more than one agency to maximise exposure and sales, though this is time-consuming, especially for an amateur. Personally I would recommend Shutterstock. Many stock photographers say it's the best-performing agency.

How much you can expect to make varies hugely. The resolution of the image you upload often affects the sale price, as does the resolution that the buyer downloads. If someone downloads an image of yours to be used on a website, you could make as little as \$0.20 per sale. However a high-resolution image, with certain rights restrictions attached, could make you \$100. However you can expect far more \$0.20 and \$2 sales than

## Hidden tricks

Get more out of your camera



## Back up your custom camera settings

In Setup Menu > Save/Load settings. This will save a template of the camera's menu settings, such as changes to colour focusing, shortcuts and other settings.

You then have a backup of how you have customised your camera on your memory card. It would be best to use a memory card you are not using to store images on, so you can keep that card as the camera's backup.



## Show clipped highlights

The highlight alert is a feature found on all models. On the more basic introductory models it can only be viewed on the info screen by pressing the Info or Disp button when playing back an image. On the more advanced models, you can turn on the highlight alert in the playback menu and it will be displayed full screen rather than just on the info screen.



## Fine-tune composition

When shooting with the camera mounted on a tripod, it can sometimes be quite tricky to get the exact alignment you want. Pentax SLR cameras overcome this with the addition of the Composition Adjust option. Sitting at the bottom of the Live View submenu, this mode allows the user to move the sensor both horizontally and vertically.



# BENRO



## Benro video tripods – control when you need it most

Benro video & bird watching tripod kits are manufactured from high quality machined aluminium alloy with magnesium alloy castings, so although lightweight they are also tough and reliable.

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column and quick flip lock leg system. Heads are also available separately and all kits come complete with spiked feet and fitted bag.

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### Wi-Fi options

**Q** I originally intended to buy the Sony RX100 II so I could use the Wi-Fi to share pictures while I was away on holiday, but the price of the RX100 seems too good to pass up. I was

thinking about buying a Sony RX100 recently, after seeing it for a good price in my local camera shop. In the shop, the salesman told me that you can opt for a camera without Wi-Fi but I am wondering which would be best. I'm using a Samsung Galaxy S3 smartphone to share pictures. **Mick Padovano**

**A** You have a couple of options here. I would advise either using the Eye-Fi Mobi SD card or a wireless card reader. The Eye-Fi card has its own built-in Wi-Fi signal and via an Android or iOS application so it's very simple to download images directly to your smartphone. However, if you plan on using

multiple memory cards, then it is worth investing in a wireless card reader, such as the PNY wireless media reviewed on page 49. This creates its own Wi-Fi signal, which can connect with a smartphone or tablet via the PNY app. You can download your pictures and share away. **Callum McInerney-Riley**



## BLAST FROM THE PAST

### Leica M3

**Ivor Matanle** on, arguably, the best rangefinder camera of all time

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Using a Leica M3 is to experience camera engineering and optical quality at its best. The first bayonet-mount Leica, initially (1954-58) needing two strokes to advance film and shutter ('double-stroke'), later single-stroke (1958-67), the Leica M3 remains the best-selling Leica of all time, with over 250,000 sold.

**What's good** Superlatively bright, clear and uncluttered integrated viewfinder and rangefinder. Fast, accurate focusing. Quiet focal-plane shutter and film transport. Extreme reliability. Superb lens quality and simple interchangeability.

**What's bad** The high cost of servicing if you buy an M3 that needs it. Check shutter operation very carefully. Avoid cameras whose shutters squeak or have hesitant slow speeds. Don't buy an M3 whose rangefinder doesn't precisely 'make' infinity. Very high prices for cameras, lenses and accessories.

## MY LIFE IN CAMERAS

Editor Nigel Atherton remembers the cameras that have shaped his photographic life

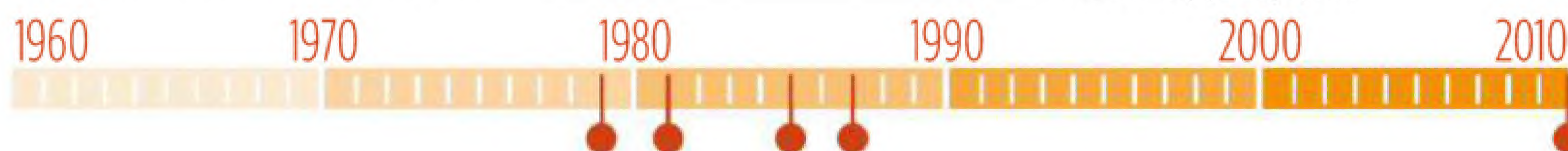


Nigel Atherton stumbled upon photography during his last year at school and soon decided to make it his career. After a year of assisting, followed by art college, he has worked in a wide variety of photographic genres – weddings, portraits, industrial, military and cruise ships – before joining AP in 1994. During this time he has owned many cameras but here are a few of the key ones.

**1979 Zenit EM** My first camera. I recall it as heavy and crude, with an oily smell. I always struggled to get accurate exposures from the meter on top of the prism, and it would often chew up the sprocket holes on my film when rewinding it. Fortunately, shortly after I bought it, I got a part-time job at the local photo studio and they gave me a long-term loan of their Canon F1 system that they never used, and from then on, the Zenit didn't get used much!



**1981 Pentax LX** When I started at art college I had to return the F1 and the Zenit no longer cut it for me. After much deliberation I bought the LX as I shared the widely held mistrust of electronics in that era – what if my battery died? On the LX the manual shutter speeds were mechanically controlled. It was a nice camera. Small and weather-sealed, though there were no sealed lenses at that time. I sold it in 1984 to buy a flight ticket to Miami to start a new life as a cruise-ship photographer.



**1985 Nikon FA** I spent my first wages on a Contax RTS II that I loved but the limited range of lenses was hard to find so I switched to a Nikon FA – the first SLR with multi-pattern (matrix) metering. The FA was my companion during my most productive years as a travel photographer, carried in a Billingham bag with a motor-drive and seven prime lenses.



**1987 Leica M4-P** Believe it or not, all the ship's photography was done on Leica M4s. I hated them at first – I struggled to load and focus them – but learned to love them once I got used to their idiosyncrasies – and in 1987 acquired one of my own. It was terribly battered (thus quite cheap) but I still felt special using it. I had to sell it in 1993, after I got married, to buy furniture.

**2011 Nikon D700** It's been Nikon for the last 20 years, first with an F4s then a D200 (my first DSLR), D300 and finally a D700. The D700 is an amazing DSLR, great in low light, but I don't use it that much as I'm more often trying out the cameras that come into AP for testing. I've been using the Olympus OM-D system a lot lately, which I really like.







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## Professor Newman on...

# Technical challenge of 4K video

Bob Newman explains the way that camera companies have overcome problems to capture 4K video cleanly

For stills photographers used to 24 million pixels and counting on entry-level products, the fuss about 4K video can be hard to understand. The term '4K' covers a variety of resolutions, but most are in the range of 8-9 million pixels. For instance, Ultra-High Definition TV (UHD) is 3840x2160 pixels, while cinema 4K is 4096x2160 pixels. As with higher definition in still cameras, the extra capture pixels will bring with them greater acuity and detail, even when downsampled to 'traditional' HD (1920x1080 pixels) or smaller. So, why has this advantage taken so long to come to fruition, when we have had 8-million-pixel still cameras for over ten years?

The answer is 'data transfer rate'. That first 8MP still camera was the Canon EOS 20D, which shot at five frames per second, so had to read 40 million pixels from the sensor each second. A 4k video camera has to read those same 8 million pixels 30 times a second, or 240 million pixels per second – this is faster than the top-flight

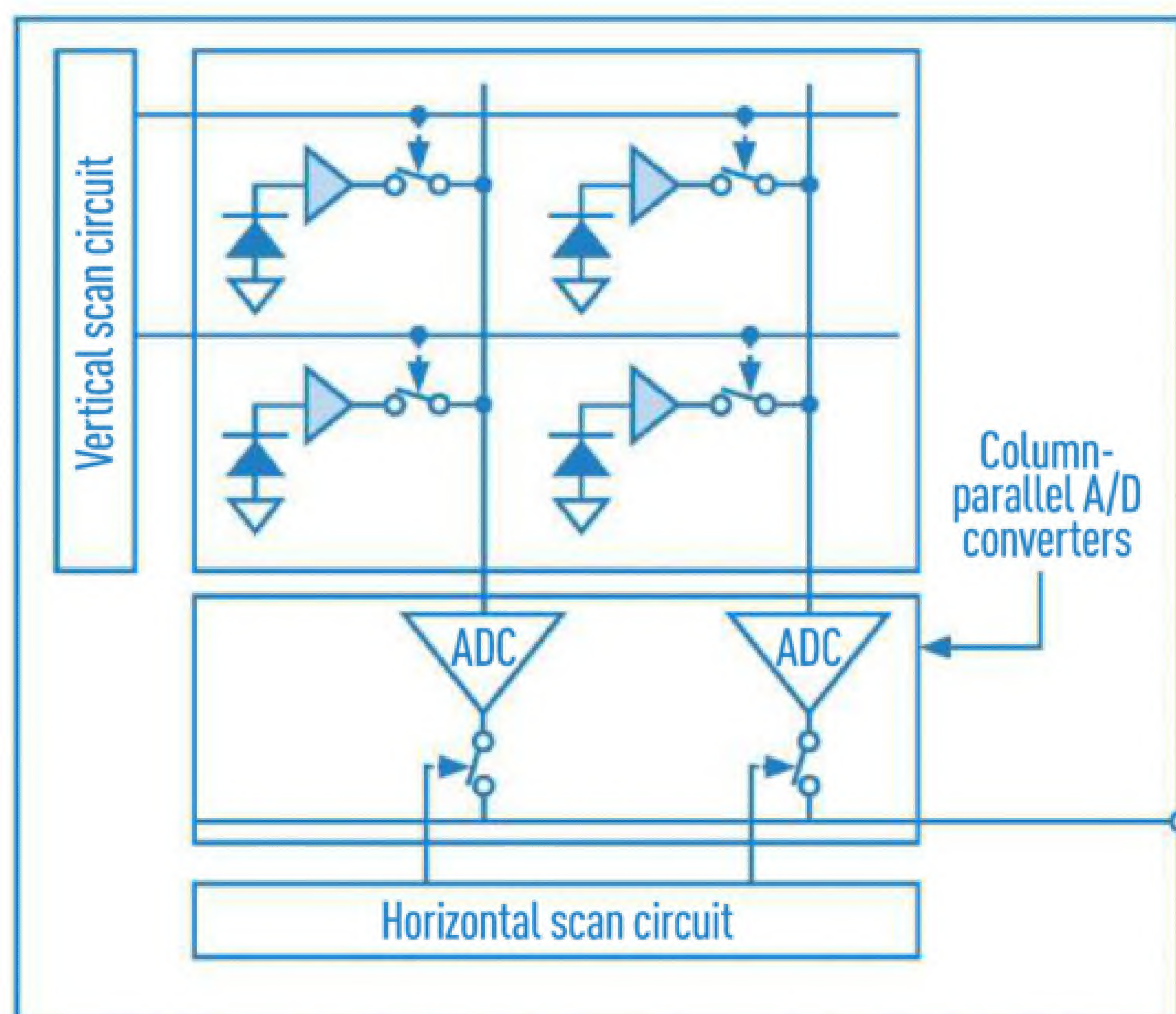


Figure 2: The column ADC arrangement provides many ADCs, which therefore can work more slowly and generate less noise

**'An image sensor contains a rectangular array of pixels, and the column parallel arrangement places a separate analogue to digital converter in each column'**

professional DSLR, the Canon EOS-1D X, which tops out at 216 million pixels per second. Ten years ago the processing power and storage capacity to deal with such data rates were not economically available. However, there was another fundamental problem.

A major problem associated with reading data fast is noise. Electronic noise approximates to 'white noise' – purely random noise, which contains equal power at every frequency (see figure 1). The outcome of this is that the wider the frequency range over which we collect information, the more noise there is with it. Collecting data very fast effectively means collecting it over a very wide frequency range and so is inherently noisy.

The technical solution to this has been to develop sensors that collect data very slowly, but repeat that process many times. This is expressed as the 'column parallel analogue to digital converter'. An image sensor contains a rectangular array of pixels, and the column parallel arrangement places a separate analogue to digital converter in each column. Such a sensor will have thousands of converters, as against a traditional arrangement, which might have at most 24. With so many converters, each one works very slowly and generates less noise, so 4K video can be captured cleanly. The 4K cameras from both Sony and Panasonic make use of this arrangement.

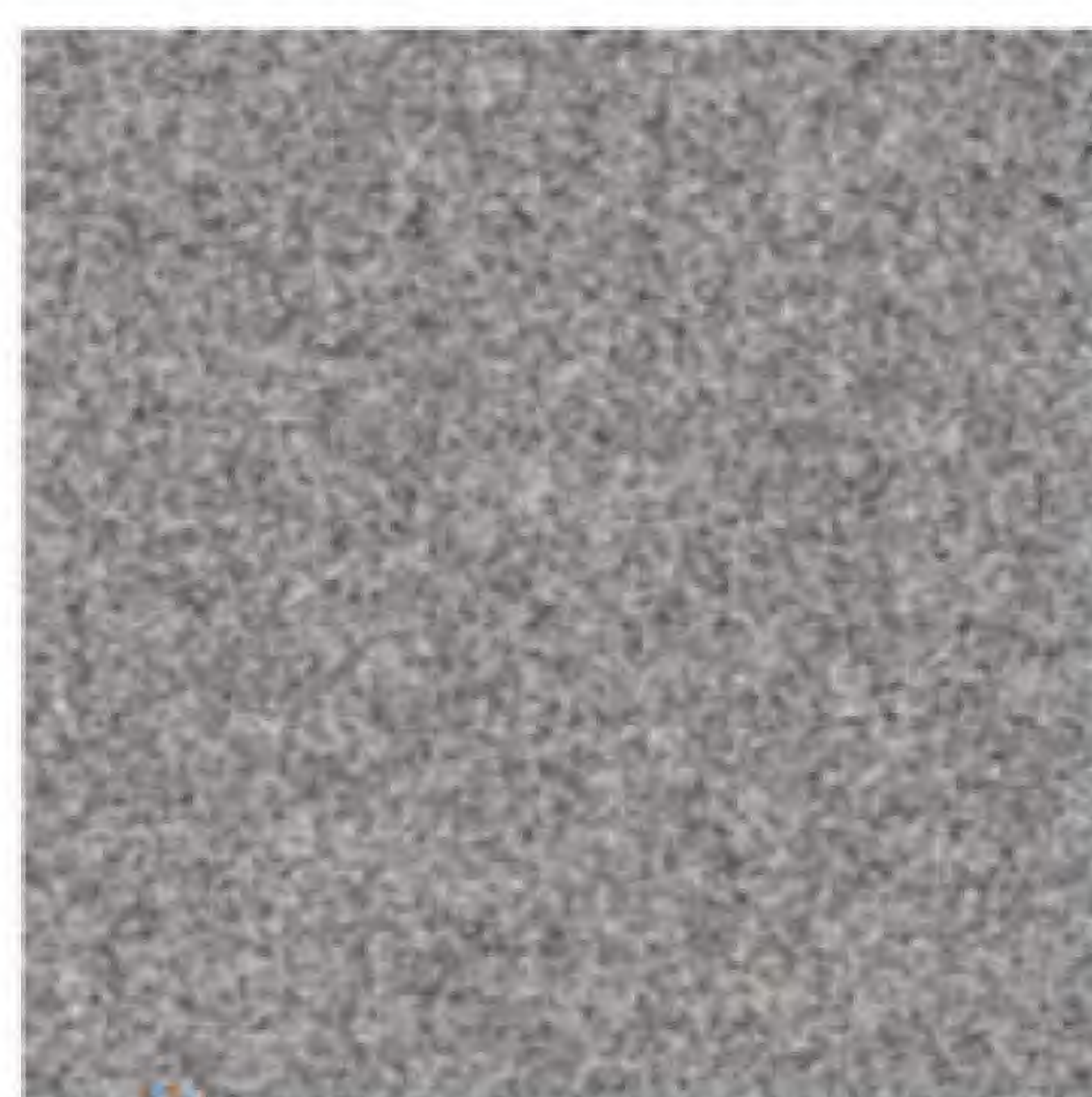


Figure 1: Electronic (white) noise extends evenly up the frequency spectrum; the wider the frequency band, the more noise there is

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

# Amateur Photographer

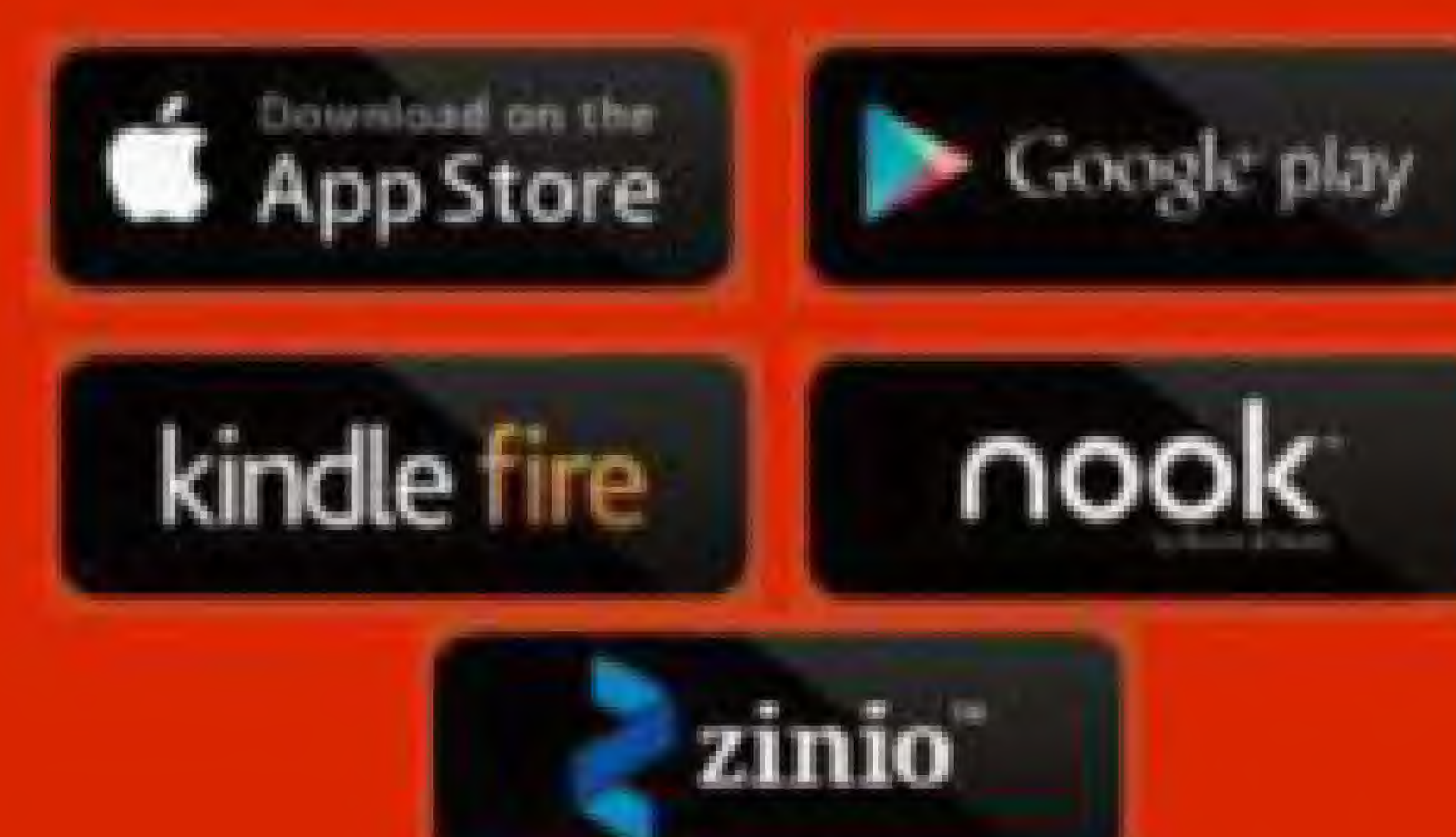
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MAMIYA 180mm 14.5 SEKOR FOR R8	MINT £169.00
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NIKON 18 - 105mm 13.5/5.6 "G" DX ED AF-S VIBR RED	MINT CASED £149.00
NIKON 24 - 85mm 13.5/4.5 "G" IF ED AF-S	MINT BOXED £129.00
NIKON 24 - 120mm 13.5/5.6 A/F I/F ED AF-S VR	MINT BOXED £295.00
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Nikon Cashback\* ends 30.07.14



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**NEW! D810 Body** **£2699**

**D810 body** £2699

**D4s Body** **£5199**

**D4s Body** £5199

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera  
Sammydo - Ulster

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**NEW! A6000**  
Body **£549**

**NEW! A6000 Body** £549  
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**NEW! A77 II**  
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**A58 + 18-55mm**  
**+ 55-200mm** £509  
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**NEW! GH4**  
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**GX7 Body** £599  
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**Fujinon 18-55mm f2.8-4.0 OIS** £499



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From **£999**

**NEW! X-T1 Body** £999  
**NEW! X-T1 + 18-55mm** £1349  
**X-Pro1 Body** £829  
**X-E1 Body** £299  
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1080p movie mode

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**700D Body** £479

**700D + 18-55mm IS STM** £579

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12.0 fps  
Full Frame CMOS sensor

**1Dx Body** £4845

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...honestly say that I have never been so excited about my equipment"  
Snapperfish - Oxford

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."  
Dave - Cornwall

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★★★★★  
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**Canon EOS 7D**

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8.0 fps  
1080p movie mode

**7D Body** £899

**7D + 18-135mm f3.5-5.6 IS** £1149

**7D + 15-85mm f3.5-5.6 IS USM** £1399

**Canon EOS 6D**

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**E150 CASHBACK\***

**6D** From £1379

**6D Body** £1229 Inc Cashback\*  
Price you pay today £1379

**6D + 24-105mm f4.0 L IS USM** £1749 Inc Cashback\*  
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6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mark III** From £2299

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Zielu - Ireland

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**6X Systematic Series:**  
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GT5542 LS .....£739  
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• 9cm Min Height

**MT190XPRO3** .....£164  
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**MT190CXPRO4 Carbon Fibre** .....£329  
**MT190XPRO3 + 496RC2 Ball Head** .....£199  
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## GIOTTO

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• 19cm Min Height

**SILK ROAD - 3D Column:**  
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**YTL8354 Carbon Fibre** .....£140  
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EF 28mm f1.8 USM	£379
EF 35mm f1.4 L USM	£1140
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£469
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£134 Inc £25 C/back* Price you pay today	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£234.95
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EF 85mm f1.8 USM	£295
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF 100mm f2.8 L IS USM Macro	£704
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1274
EF 300mm f4 L IS USM	£1169
EF 400mm f4 DO IS USM	£5399
EF 400mm f5.6 L USM	£1123
EF 500mm f4 L IS II USM	£7445
EF 8-15mm f4.0 L USM Fisheye	£1089
EF-S 10-22mm f3.5-4.5 USM	
£435 Inc £40 C/back* Price you pay today	£475
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1199
EF 17-40mm f4.0 L USM	£629
EF-S 17-55mm f2.8 IS USM	
£579 Inc £60 C/back* Price you pay today	£639
EF-S 17-85mm f4.0-5.6 IS USM	£356

Canon cashbacks end 13.08.14

##### Canon

EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	
£370 Inc £40 C/back* Price you pay today	£410
EF 24-70mm f2.8 L USM II	£1799
EF 24-70mm f4 L USM	£935
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£359
EF-S 55-250mm f4-5.6 IS STM	
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EF 70-200mm f4.0 L USM	£495
EF 70-200mm f4.0 L IS USM	£964
EF 70-300mm f4.0-5.6 IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	
£1109 Inc £100 C/back* Price you pay today	£1209
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EF 200-400mm f4 L IS USM + Int 1.4x Ext.	£10149

##### NIKON LENSES

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14mm f2.8 D AF ED Lens	£1239
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NEW! 58mm f1.4 G AF-S Lens	£1599
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16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5 G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	
£429 Inc £50 C/back* Price you pay today	£479
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-5.6 G AF-S DX VR IF-ED	
£221 Inc £20 C/back* Price you pay today	£241
55-300mm f4.5-5.6 G AF-S DX VR	
£249 Inc £30 C/back* Price you pay today	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439

##### SIGMA LENSES

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£669



50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£659
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 APO Macro OS HSM	£299
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.0-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£729
EX DG APO Tele Converters	From £199



with 5 Year Warranty

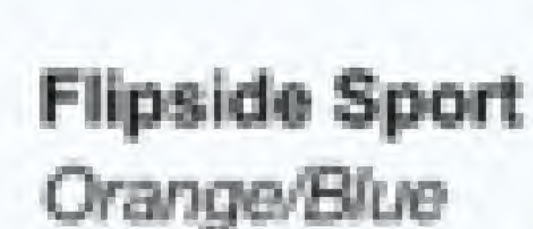
##### TAMRON LENSES

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-5.6 SP Di VC USD	£289

#### Photo Bags & Rucksacks



Transit Backpack 350AW Slate Grey	
Holds a Pro DSLR with Grip, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories	
Transit AW: Sling 250 AW	£82
Backpack 350 AW	£98



Flipside Sport Orange/Blue	
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Flipside Sport: 10L AW	£94
15L AW	£99
20L AW	£145



Manfrotto Professional Backpacks Designed to hold a DSLR, lenses and several accessories.	
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30	£189
50	£219



Expedition 5x Black	
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6x	£144
7x	£179
8x	£199
9x	£219



Hadley Pro Original Khaki	
Canvas/Leather: Khaki, Black	
FibreNyte/Leather: Khaki, Sage, Black	
Digital	£119
Small	£144
Large	£164
Pro Original	£174

#### Computing



PIXMA Pro 100	£369
PIXMA Pro 10	£499
PIXMA Pro 1	£645
Spyder4 Pro	£109
i1 Display Pro	£163
ColorMunki Smile	£67
Intuos5 Pro Professional Pen and Touch Tablet	
NEW! Small	£169.99
NEW! Medium	£239
NEW! Large	£369

#### Digital Compact Cameras

Digital Compact Camera Batteries, Cases and Accessories are available on our website



PowerShot G16  
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5.0x optical zoom  
1080p movie mode



PowerShot S120  
£344

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5.0x optical zoom  
1080p movie mode



PowerShot G1 X Mark II  
£729

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot SX510 HS	£189
PowerShot SX600 HS	
£149 Inc £20 C/back* Price you pay today	£169
IXUS 265 HS	
£129 Inc £20 C/back* Price you pay today	£149
PowerShot G1 X Mark II	£729
PowerShot SX700 HS	
£249 Inc £30 C/back* Price you pay today	£279
PowerShot D30	
£229 Inc £30 C/back* Price you pay today	£259

Canon cashbacks end 13.08.14



WG-4 GPS	
Blue or Black	£289
WG-20 Red, White or Black	£169
Ricoh GR	
16 Megapixel with fixed f2.8 GR lens	£499



Lumix TZ60	£299 Inc Cashback*
Price you pay today	£329



Lumix FZ200	£299 Inc Cashback*
Price you pay today	£349



Lumix DMC-FZ1000	£749
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Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£274
Lumix FZ72 Black	£239 Inc £30 Cashback*
Price you pay today	£269
Lumix TZ55	£199
Lumix LZ40	£199
Lumix S28	£119

Panasonic cashback\* ends 31.07.14



Stylus 1  
£499

Stylus SH-1 Black	£349
Stylus Tough TG-3 Black	£349
Stylus Tough TG-835 Blue	£229
Stylus SP-100EE Black	£299
Stylus Tough TG-850 Black, Silver & White	£249

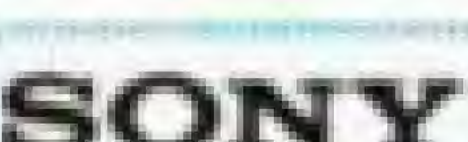


Coolpix P7800  
£379



Coolpix P600  
£329

Coolpix P600 Black or Red	£329
Coolpix AW120 Black, Orange or Camouflage	£249
Coolpix S9700 Black, Red or White	£229
Coolpix S3600	£89
Coolpix S5300	£134
Coolpix S6800	£159



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£309 Inc £40 C/back* Price you pay today	£349
Cyber-shot HX60 Black	
£269 Inc £30 C/back* Price you pay today	£299
Cyber-shot WX350 Black	
£179 Inc £20 C/back* Price you pay today	£199
RX100 Black	
£319 Inc £50 C/back* Price you pay today	£369

Sony Cashbacks end 31.08.14



FinePix X100s  
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FinePix S1  
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FinePix SL1000 Black	£234
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FinePix XQ1 Black	£269
FinePix S1 Black	£379
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canon50 canon100 canon85 canon14L canon70200f4 canon1.4X canon2X canon24 canon180

12 Months 0% Finance on EOS 5D MK III camera + £150 of FREE Goods

EOS 1DX Body	£4,849	EOS 6D Body	£1,299	70-200mm f4 IS	£979	24mm f2.8 IS USM	£458
<del>£400</del> FX Bonus on the 1DX	<del>£400</del>	EOS 6D + 24-105L IS	£1,925	70-200 f2.8 IS II	£1,899	300mm f4 IS	£1,249
5D MKIII body + Free Goods	£2,299	<del>£75</del> FX Bonus on the 6D	<del>£75</del>	70-200mm f2.8	£999	300mm f2.8 IS II + Free 2XIII	£5,099
5D III + 24-105 IS + Goods	£2,890	Canon GP-E2 GPS unit	£269	70-300 f4-5.6 IS	£1,299	400mm f5.6	£1,128
5D MK III + 24-70 f2.8	£4,049	14mm f2.8 II USM	£1,869	100-400mm IS	£1,349	400mm f2.8 II IS	£8,199
<del>£100</del> FX Bonus on the 5D III	<del>£100</del>	10-22mm EFS	£479	TSE 17mm f4	£1,899	500mm f4 II IS + Free 2XIII	£7,445
EOS 7D v2 Body	£899	16-35mm f2.8 II	£1,199	TSE 24mm f3.5 II	£1,649	600mm f4 II IS + Free 2XIII	£9,999
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£629	24mm f1.4 II	£1,299	1.4 X or 2 X EXTENDER III	£409
EOS 700D+18-55 STM	£589	135mm f2 USM	£899	50mm f1.2	£1,249	200 - 400mm f4 IS Extender	10,149
EOS 700D+18-135 STM	£739	17-85mm EFS IS	£349	50mm f1.4 USM	£295	MR14EX MacroLite	£459
EOS 70D + 18-55 STM	£959	24-70mm f4L IS	£1,149	35mm f2 IS USM	£458	600EX-RT Speedlite	£469
70D Body	£849	24-70mm f2.8 II	£1,799	85mm f1.2 II	£1,749	Powershot G16	£419
70D + 18-135 IS STM Lens	£1149	8-15mm f4 Fisheye	£1,099	85mm f1.8 USM	£310	G1X II Special Edition kit	£899
<del>£50</del> FX Bonus on the 70D	<del>£50</del>	70-200mm f4	£529	100mm f2.8 Macro	£749	Powershot S120	£339

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NIKON Summer Cashback - Ends 30.7.14 NIKON Summer Cashback - Ends 30.7.14  
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<del>£150</del> FX Bonus on the D610	<del>£150</del>	18-300 G ED VR DX	£689
D610 + 24-120 f4 VR	£2,178	10-24mm f3.5-4.5 G AFS DX	£639
D610 + 24-85mm VR	£1,829	16-85 f3.5-5.6G VR	£449
D610 Body	£1,389	16-35mm f4G AFS VR	£849
<del>D610 Body - Pre Order</del>	<del>£2,699</del>	18-35 f3.5/4.5 AFS VR <b>NEW</b>	£549
Order Now! £100 Deposit	£200	14-24mm f2.8G AFS	£1,339
D800E Body	£2,349	18-200 G DX VR II	£599
D800E + 24-70 f2.8G AFS	£3,578	24-70mm f2.8G AFS	£1,249
D800E + 14-24 f2.8G AFS	£3,688	24-120mm f4G AFS VR	£829
D7100 Body	£839	28-300mm G AFS VR	£689
D7100+18-105 VR	£979	70-200mm f2.8G AFS VR II	£1,629
D7000 +18-105	£699	70-300mm f4.5-5.6G AFS VR	£429
D7000 Body	£579	80-400mm f4.5-5.6 AFS VR	£2,099
D5300 +18-55 VR	£649	55-300 f4.5-5.6G AFS VR	£279
D5300 +18-140 VR	£869	18-140mm DX VR <b>Claim £50</b>	£489
D3300 + 18-55 VR II <b>Claim £40</b>	£519	24mm f1.4G AFS	£1,489
D5200 + 18-55 VR <b>Claim £50</b>	£539	35mm f1.4G AFS	£1,329
D5100 + 18-55 VR	£429	35 f1.8G AFS DX <b>Claim £20</b>	£155
D3300 body <b>Claim £40</b>	£449	40mm f2.8 Micro <b>Claim £20</b>	£219
Df + 50mm f1.8G Set	£2,395	50mm f1.4G AFS	£285
MB-D14 Grip	£229	50mm f1.8G AFS	£155

28mm f1.8G AFS <b>NEW</b>	£495
85mm f1.4G AFS	£1,169
85mm f1.8G AFS <b>NEW</b>	£379
300mm f4 AFS VR	£1,049
200-400mm f4 AFS VR II	£4,849
200mm f2G AFS VR II	£3,499
300mm f2.8G AFS VR II	£4,149
400mm f2.8G AFS VR	£6,799
500mm f4G AFS VR	£5,799
600mm f4G AFS VR	£7,149
800mm f5.6G AFS VR	£15,599
2x TC-20 E III Converter	£365
1.4x II or 1.7x II Converter	£319
PC-E 24mm f3.5 D ED	£1,479
PC-E 45mm f2.8 D ED	£1,419
SB910 Speedlight	£349
SB700 Speedlight	£229
SB300 Speedlight <b>Claim £30</b>	£110
SB-R1C1 Commander kit	£549
SU 800 Commander	£269
105mm f2.8G Micro AFS VR	£629
58mm f1.4G AFS	£1,449

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New H5D-40 body set	£8,999
New H5D-50C body set	£19,995
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New H5D-200 Body set	£32,295
H5D-50 Multi Shot body	£25,895
H4D-40 + 35-90mm	£18,425
H4D-200 MS body	£26,399
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CFV-50 for 500 series	£10,995
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35-90mm f4 -5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

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500R /500R /500R Tx Kit	£1,399	Swarovski CL 8x25 Pocket	£485
500R /500R Tx Kit	£911	Swarovski CL 10x25 Pocket	£522
500 Pro/500 Pro Tx kit	£1,139	Swarovski CL 8x30 Comp	£730
750 Pro/750 Pro Tx kit	£1,253	Swarovski CL 10x30 Comp	£755
2 Year GUARANTEE ON BOWENS		Swarovski SLC HD 8x42	£1,399
1000 Pro/1000 Pro Tx kit	£1,566	Swarovski SLC HD 8x42	£1,505
500 Classic Head	£329	8x32 EL Swarovision	£1,415
400 Rx Head	£306	10x32 EL Swarovision	£1,430
200 Rx Head	£274	8.5x42 EL Swarovision	£1,710
1500 Pro Head	£798	10x42 EL Swarovision	£1,775
1000 Pro Head	£645	ATS65 HD Scope + 20-60x	£1,395
750 Pro Head	£562	ATS80 HD Scope + 20-60x	£1,845



S Body	£12,495
M 100 Year Special Edition	£5,100
M body Black or Silver	£4,799
Leica C	£549
Leica X Vario	£1,949
M Monocrom	£5,995
T Silver + 18-56mm Lens	£2,600
T Silver + 23mm Lens	£2,700
35mm f2 Summicron - Blk	£1,975
50mm f1.4 Summilux - Blk	£2,600
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V-Lux 4	£639
D-Lux 6	£529
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SIGMA 10-20mm f4-5.6 EX DC	£349
SIGMA 10-20mm f3.5 EX DC	£399
SIGMA 17-70mm f2.8-4 DC OS	£359
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 180mm f2.8 Macro OS	£1,279
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS nikon	£949
SIGMA 105 f2.8 DG Macro OS	£399
SIGMA 24-105 f4 DG OS A	£689
SIGMA 35mm f1.4 DG HSM A	£699
SIGMA 50mm f1.4 DG HSM A	£695
SIGMA 18-35mm f1.8 DC	£629
SIGMA 18-250mm DC OS	£319
SIGMA 12-24mm DG MKII	£595

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135mm f2 ZF2/ZE <b>NEW</b>	£1,599
21mm f2.8 ZF2/ZE	£1,380
55mm f1.4 ZF2/ZE	£3,170
28mm f2 ZF2/ZE	£940
35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
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25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
12mm Tuit - Fuji or Sony	£749
32mm Tuit - Fuji or Sony	£495

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190XProL + 496rc2	£139	808 RC4 head	£108
190 CXPro 4	£195	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£105
055 CX Pro 3	£259	MVH502AH	£125
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£57
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGRC2	£195
		468 MGRCO	£191
		679B + QR Head	£45



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Hass H4D - 40 Body set	£5995	Bronica AE II Prism	£195	E95 Nikkor AFS 24-120mm f4G VR	£2499	Canon EF 400mm f2.8L IS USM	£3995
Bronica GS1 Complete	£595	Fuji 18mm f2 Lens as new	£250	Nikkor AF 80-400mm VR	£1795	Canon 1DS MKII Body	£1199
ETR3 + 75mm + 120 back	£295	Nikon D3X Body	£295	Nikkor AFS 105mm Micro VR	£149	Canon 1D MKIII Body	£695
Bronica 40mm PF Lens	£195	Minolta Spotmeter F	£195	Nikkor AFS 18-200mm VR II	£1599	Canon EOS 5D body	£350
Bronica 65mm PS Lens	£195	Geovid 8 x 42 HD <b>NEW</b>	£195	Nikkor AFS 12-24mm f4G DX	£1445	Canon EOS 5D body + grip	£395
Bronica 150mm PS Lens	£195	Ultravid 8 x 32HD <b>NEW</b>	£195	Nikkor AFS 50mm f1.4G	£1645	Canon EOS 7D body + grip	£549
Hasselblad H2 + Prism	£695	Ultravid 10x42 HD <b>NEW</b>	£2995	Nikkor AFS 50mm f1.8G AFS	£1595	Canon EF 24mm f1.4L II USM	£995
HCD 35-90mm Lens	£295	Ultravid 10x42 HD <b>NEW</b>	£2995	Nikkor AFS 24-120mm f3.5-5.6G	£449	Canon EF 28-300mm f3.5-5.6L IS	£995
HC 100mm f2.2 Lens	£1595	Nikon D7000 + 18-105 VR	£1595	Nikkor AFS TC-20E II	£850	Sigma 120-400mm OS - Canon	£449
HC 35mm f3.5 Lens	£1595	Nikon D600 body	£2750	Nikon AFS 85mm Micro DX	£895	Canon EFS 55-250mm IS	£125
HC 300mm f4.5 Lens	£295	Nikon D600 body	£2750	Leica M6 body	£1850	Canon EF 100-400mm L IS USM	£895
Hasselblad 150mm CF Lens	£295	Nikon D700 body	£2250	Leica M7 body	£1795	Canon Powershot G1X	£349
H1 + 150mm HC + 120 back	£1495	Nikon D300S body	£1495	Leica M8 body	£1795	Canon 100 f2.8L Macro Ex Domo	£595
H2 body + prism + back	£1495	Nikon D3X body	£1495	Leica M9 body	£1795	Sigma 180mm Macro Canon	£395
150mm HC Lens	£1295	Nikkor AFS 24-120 f3.5-5.6 VR	£250	Leica Tri Elmar M 1:1625 6 bit	£149	Zeiss 50mm f1.4 ZE - EX Domo	£450
Mamiya 645 Pol Back - New	£99	Sigma 8mm f4 Lens - Nikon	£99	Leica 50mm f2 M 6 bit	£299	Zeiss 85mm f1.4 ZE - Canon	£750
Mamiya 645 105 - 210mm	£179	Nikon D7000 Body + Grip	£99	Leica 24mm f2.8 Elmarit M 6 bit	£395	Canon EF 70-300mm DO IS	£549
R267 Pro II Polaroid <b>NEW</b>	£179	Sigma 12-24mm MKII Nikon	£949	Leica 28mm f2.8 Asph M 6 bit	£395	Canon EFS 18-200mm IS	£245
Mamiya 645 105mm f2.8	£949	Nikon F6 + Grip	£595	Leica 90mm f2.5 Summarit	£695		
Mamiya 7 + 65mm Lens	£595	Nikkor 200-400mm f4 VR	£2995	Leica 50mm f2 Summicron	£2995		

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- 01** Sigma 14mm f/2.8EX Canon AF  
4\* - Plymouth..... **£249.99**
- 02** Nikon J2 & 10-30mm  
4\* - Chesterfield ..... **£89.99**
- 03** Sony CyberShot DSC-RX1 5\* -  
Bristol (Horsefair)..... **£1599.99**
- 04** Bronica 100-200mm f/4.8PE  
4\* - Bath..... **£259.99**
- 05** Canon 700D & 18-55mm STM  
4\* Lincoln (Silver St)..... **£449.99**
- 06** Olympus M.Zuiko 60mm f/2.8  
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# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 825, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Lilly Inks
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Flamingo Inks
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo R2880
T0791/2/3, each	£12.99 10ml	Check Website.	Husky Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R3000 Turtle Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Fountain Pen Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	High Capacity Fountain Pen Inks
T1281 Black	£7.99 5.9ml	£4.99 13ml	Expression Home XP30, XP102, XP202, XP205
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	XP302, XP305, XP402, XP405
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Daisy Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Home XP30, XP102, XP202, XP205
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T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Photo XP750, XP850
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Elephant Inks
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### Canon

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PGi9 Set of 10	£89.99
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PGi29 Set of 12	£269.99
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PGi72 Set of 10	£99.99
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PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
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PG50 Black 22ml	£21.99
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PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
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CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
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PGi525 Black 19ml	£4.99
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PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
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No.301 Colour 3ml	£11.99
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No.339 Black 21ml	£25.99
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No.351 Colour 3.5ml	£14.99
No.363 Black 8ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
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No.348 Photo 21ml	£12.99
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No.33 Colour	£24.99
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**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
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**Universal Memory Card Readers**

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## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

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**NB-6L for Canon** £9.99

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**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

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**NP400 for Minolta** £12.99

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**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

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**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

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A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII:** £84.99

**For Canon 5DMkIII:** £84.99

**For Canon 7D:** £84.99

**For Canon 60D:** £84.99

**For Canon 550D:** £84.99

**For Canon 600D:** £84.99

**For Canon 650D:** £84.99

**For Canon 700D:** £84.99

**For Nikon D600:** £84.99

**For Nikon D800/D800E:** £84.99

**For Nikon D7000:** £84.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

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AA 2050mAh GP Recharge (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
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AAA 850mAh GP Recharge (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
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### Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
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CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
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CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		

**KOOD Slim Frame Circular Polarising Filters**

46mm £12.99	52mm £13.99
52mm £14.99	58mm £15.99
55mm £15.99	62mm £17.99
58mm £17.99	67mm £19.99
62mm £19.99	72mm £21.99
67mm £22.99	77mm £24.99
72mm £26.99	
77mm £29.99	
82mm £34.99	
86mm £39.99	

**KOOD Close Up Filter Sets (+1, +2 & +4)**

52mm £26.99	58mm £34.99
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**Marumi DHG Slim Frame Multicoated Circular Polarising Filters**

52mm £31.99	58mm £35.99
58mm £35.99	62mm £39.99
62mm £39.99	67mm £44.99
67mm £44.99	72mm £49.99
72mm £49.99	77mm £54.99
77mm £54.99	82mm £69.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm £27.99	58mm £32.99
58mm £32.99	62mm £35.99
62mm £35.99	67mm £39.99
67mm £39.99	72mm £44.99
72mm £44.99	77mm SPECIAL £39.99
77mm SPECIAL £39.99	82mm £56.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm £52.99	58mm £60.99
58mm £60.99	62mm £67.99
62mm £67.99	67mm £75.99
67mm £75.99	72mm £90.99
72mm £90.99	77mm SPECIAL £79.99
77mm SPECIAL £79.99	82mm £120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

Bayonet-Fit Lens Hoods	Screw-Fit Lens Hoods
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	
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ES-71II Canon 50/1.4 £9.99	55mm Shaped Petal Hood £6.99
ET-60 Canon 75-300/4-5.6 £9.99	58mm Shaped Petal Hood £6.99
ET-65B Canon 70-300/4-5.6 £9.99	62mm Shaped Petal Hood £7.99
ET-67 Canon 100/2.8 Macro £9.99	67mm Shaped Petal Hood £7.99
ET-67B Canon 60/2.8 £9.99	72mm Shaped Petal Hood £9.99
EW-60C Canon 18-55 IS £7.99	46mm Rubber Hood £3.99
EW-73B Canon 17-85 IS £9.99	52mm Rubber Hood £3.99
EW-78BII Canon 28-135 IS £9.99	58mm Rubber Hood £3.99
EW-78D Canon 18-200 IS £9.99	62mm Rubber Hood £4.99
EW-78E Canon 15-85 IS £12.99	67mm Rubber Hood £4.99
EW-83E Canon 17-40/4.0 £12.99	72mm Rubber Hood £5.99
EW-83J Canon 17-55/2.8 £12.99	77mm Rubber Hood £5.99
HB-45 Nikon 18-55 VR £7.99	
SH-006 Sony 18-70/3.5-5.6 £9.99	

**Lens Caps**

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/So	£3.99
Rear Caps Ni/Ca/Px/Oi/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-48mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

**Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!**

### Reversing Rings

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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

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Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X £49.99
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## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm

**SAVE £70**

RRP £160 **NOW £89.99**

**SBH100**

Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg

**SAVE £20**

RRP £90 **NOW £70.00**

**GH100**

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

**SAVE £60**

RRP £150 **NOW £90.00**

**AltaPRO263AT+SBH100**

**SAVE £120**

RRP £250 **NOW £129.99**

**AltaPRO263AT+GH100**

**SAVE £150**

RRP £310 **NOW £159.99**

### Manfrotto

**Manfrotto 055XPROB**

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

**SAVE £45**

RRP £175 **NOW £129.99**

**804RC2**

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg

**SAVE £20**

RRP £76 **NOW £55.99**

**496RC2**

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg

**SAVE £20**

RRP £76 **NOW £55.99**

**055XPROB + 804RC2**

**SAVE £81**

RRP £251 **NOW £169.99**

**055XPROB + 496RC2**

**SAVE £81**

RRP £251 **NOW £169.99**

**MM294A4**

Aluminium 4-section monopod.

Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

**SAVE £10**

RRP £45 **NOW £34.99**

**MM294C4**

Carbon Fibre 4-section monopod.

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

**SAVE £15**

RRP £75 **NOW £59.99**

### hähnel

**Triad 30 Lite**

4 section aluminium alloy tripod, including BH40 alloy ball head.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

**SAVE £25**

RRP £65 **NOW £39.99**

**Triad 40 Lite £49.99**

4 section aluminium alloy tripod, including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

**BH30 Ball Head** £19.99

**BH40 Ball Head** £29.99

### BENRO

**GH1P**

Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg

**SAVE £100**

RRP £320 **NOW £220.00**

**GH2**

Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg

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RRP £440 **NOW £300.00**

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### thinkTANK photo

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**Retrospective Range**

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Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

Airport International	£150
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**Streetwalker Pro** £140

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**Hadley Range**

Digital Small	£125
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Pro	£175

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225	£290
335	£300
445	£325
555	£365

**The 07 Bags**

Flaps	£6
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**107 £290**

**207 £315**

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### VANGUARD

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**UP-Rise Backpacks**

Uprise 28	£72
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Pro 3/8 Strap	£15.99
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Full range of accessories in stock

## FLASH GUNS

### Nissin

**Nissin Di866 MkII**

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for downloading upgrades.

**£189.99**

Canon, Nikon & Sony

**Nissin Di622 MkII**

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

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Canon, Nikon & Sony

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30mm F3.5 PE Fisheye	E++£699 - £749
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45-90mm F4-5.6 PE	E++£399 - £449
50mm F2.8 E	E+£79
70-140mm F4.5 PE	E++£599
75mm F2.8 EII	E+£59
100mm F4 E Macro	E++£169
105mm F3.5 E	As Seen£99
150mm F3.5 E	As Seen / E+£59 - £109
200mm F4.5 E	E+ / Unused£119 - £219
200mm F5.6 E	E++£129
250mm F5.6 E	As Seen / E++£99 - £159
500mm F8 E	E+£399
120 E Mag	E++£39
Polaroid Mag E	E+ / E++£25 - £59
AEI Meter Prism	E+£59
Prism Finder E	As Seen / E+£20 - £39
Speed Grip E	Exc / E+£15 - £25
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Extension Tube E42	E++£39
Motowinder E	E+ / E++£75 - £85
Motowinder EII	E++£75
SCA386 Flash Adapter	E++£20 - £45

## Bronica SQA/AI/B

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SQAM + WLF + 120 Mag	E+£199
SQA Body + Speed Grip	E+£149
SQA Body Only	Exc£99
50mm F3.5 PS	As Seen£79
65mm F4 PS	E+£129
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140-280mm F5.6 PS	E+£399
150mm F3.5 S	E++£89
200mm F4.5 PS	E++£129
200mm F4.5 S	E++£109 - £129
SQ 120 Back	E++£39
SQA 120 Mag	E+£35
SQA 220J Mag	E+£75
AE Prism Finder S	E+£89
CDS MF Finder S	E+£79
ME Prism Finder S	E+£89

## Canon EOS

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EOS 1N RS Body Only	E+£269
EOS 1N + E2 Booster	E++£149
EOS 1N + E1 Booster	Exc / E+£399 - £189
EOS 1N + BP-E1 Grip	E++£149
EOS 1N Body Only	Exc£99
EOS 1 + E1 Booster	E+ / E++£99 - £149
EOS 1 + BP-E1 Grip	As Seen£89
EOS 1 Body Only	Exc£59 - £79
EOS 3 + E1 Booster	As Seen£99
EOS 3 + E2 Booster	E+£149
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EOS 30 + BP300 Grip	E+£69
EOS 30 Body Only	E+ / E++£49 - £79
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EOS 5 QD Body Only	E+£59
EOS 50E + BP50 Grip	As Seen / E+£39 - £69
EOS 50E Body Only	E+£19 - £49
EOS 300 Body Only	E+ / E++£15 - £29
EOS 3000 Body Only	E++£19
EOS 3000V Body Only	E++£25
15-85mm F2.8-5.6 IS USM	E+ / Mint£379 - £419
16-35mm F2.8 L USM MKII	E+£899
17-35mm F2.8 L USM	E+£399
17-40mm F4 L USM	E++ / Mint£489 - £499
17-85mm F3.5-5.6 IS USM	As Seen / E+£399 - £159
18-55mm F3.5-5.6 EFS II	E+£49
18-55mm F3.5-5.6 IS EFS	E+£89
18-55mm F3.5-5.6 IS STM (EOS M)	Mint£99
18-200mm F3.5-5.6 IS EFS	E++£289
24mm F2.8 EF	E++£219 - £239
24-70mm F2.8 L USM	E+ / E++£749 - £849
24-105mm F4 L IS USM	E+ / E++£469 - £549
28mm F2.8 IS USM	E++£49
28-80mm F2.8-4 L USM	E+£349
28-80mm F3.5-5.6 EF	E+£39
28-80mm F3.5-5.6 EFI	Exc£35
28-80mm F3.5-5.6 II	E+£59
28-80mm F3.5-5.6 USM II	E+£59
28-90mm F4-5.6 USM II	E++£59
28-105mm F3.5-4.5 USM II	As Seen£65
28-135mm F3.5-5.6 IS USM	As Seen£99
28-200mm F3.5-5.6 USM	E++£139
35mm F1.4 L USM	E+£739
35mm F2 EF	E+£169
35-70mm F3.5-4.5 AF	E++£39
35-135mm F3.5-4.5 EF	E++£79
35-135mm F4-5.6 USM	E++£99
45mm F2.8 TS-E	E++£849
50mm F1.2 L USM	Mint£949
50-200mm F3.5-4.5 EF	Unused£99
55-200mm F4-5.6 IS USM	Unused£99
55-200mm F4.5-5.6 USM II	E++£89 - £89
55-250mm F3.5-5.6 EFS IS MKII	E++£99
70-200mm F2.8 L IS USM II	E++£1,449
70-200mm F4 L IS USM	E++£749
70-200mm F4 L USM + A/W Collar	E++£429
70-300mm F4-5.6 L IS USM	E++£959
75-300mm F4-5.6 EF II	As Seen£49
75-300mm F4-5.6 USM II	E++£99
75-300mm F4-5.6 USM III	E+ / E++£89
80-200mm F4.5-5.6 EF II	E+ / E++£59
85mm F1.2 L USM MKII	E++ / Mint£1,349 - £1,389
85mm F1.8 USM	E++£239
100mm F2.8 L Macro IS USM	Mint£589

100-400mm F4.5-5.6 L IS USM	E+ / E++£799 - £899
135mm F2 L USM	E++ / Mint£749
180mm F3.5 L Macro USM	E+£799
400mm F2.8 L IS USM	E+£4,399
400mm F2.8 L USM	E++£2,499
400mm F4 DO IS USM	E+£3,899
400mm F5.6 L USM	Mint£889
600mm F4 L USM	E+£3,499
Sigma 8mm F4 EX Fisheye	E+£379
Sigma 10mm F2.8 EX DC HSM Fisheye	E+£359
Sigma 10-20mm F4-5.6 DC HSM	E++£259
Sigma 18-50mm F2.8 EX DC	E++£149
Sigma 18-125mm F3.8-5.6 DC OS HSM	E++£149 - £159
Sigma 18-200mm F3.5-6.3 DC OS	Mint£179
Sigma 18-250mm F3.5-6.3 DC OS	E+£219
Sigma 24-70mm F2.8 IF EX DG HSM	E++£499
Sigma 28-105mm F4-5.6 UC AF	E++£69
Sigma 55-200mm F4-5.6 DC	E+£39
Sigma 55-200mm F4-5.6 DS OS HSM	E++£79
Sigma 70-210mm F2.8 Apo	E+ / Unused£179 - £249
Sigma 70-210mm F3.5-4.5 Apo	Unused£59
Sigma 70-300mm F4-5.6 Apo DG Macro	E++£69
Sigma 70-300mm F4-5.6 Apo Macro	E+£109
Sigma 75-300mm F4-5.6 Apo	E+£79
Sigma 75-300mm F4.5-5.6 Apo	E+£69
Sigma 100-300mm F4 Apo EX HSM	E+£399
Sigma 105mm F2.8 EX Macro	E++£249
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM	E++£469
Sigma 135-400mm F4.5-5.6 Apo	E++£249
Sigma 180mm F2.8 Apo Macro	As Seen£99
Sigma 300mm F2.8 Apo	Unused£399
Sigma 600mm F8 Reflex	E++£179
Tamron 17-50mm F2.8 XR Di II	Mint / Unused£179 - £219
Tamron 18-200/3.5-6.3 XR Di II	Unused£109
Tamron 18-250mm F3.5-6.3 Di	Unused£149
Tamron 18-270mm F3.5-6.3 Di II VC PZD	E+£239
Tamron 28-75mm F2.8 XR Di AF	E++£219
Tamron 28-105mm F4-5.6 AF	Unused£79
Tamron 28-300mm F3.5-6.3 XR Di	Unused£149
Tamron 60mm F2 Di II (IF) Macro	Mint£249
Tamron 70-200mm F2.8 Di LD (IF) Macro	Unused£449
Tamron 70-300mm F4-5.6 Di	E++£59
Tamron 70-300mm F4-5.6 LD	Unused£59
Tamron 90mm F2.8 SP AF Macro	E+£249
Tamron 180mm F3.5 Di Macro AF	E++£449
Tamron 200-400mm F5.6 AF LD	E++£249
Tamron 200-500mm F5-6.3 Di LD AF	E++£649
Tokina 12-24mm F4 AF PRO DX ATX MKII	Mint£349
Tokina 16-50mm F2.8 ATX Pro DX	E++£349
Zeiss 28mm F2 ZE	Exc / Mint£549 - £749
Zeiss 50mm F1.4 ZE	E++£399
Zeiss 50mm F2 ZE Macro	E+£689
Zeiss 85mm F1.4 ZE	E++£749
Zeiss 100mm F2 ZE Macro	E++£989
Sigma 2x Apo EX Converter	E+£99
Kenko 2x Converter DG Pro300	E+£79
2x EF Extender	Exc / E++£129 - £159
220EX Speedlite	Exc£79
270EX Speedlite	Mint£59
300EX Speedlite	E+ / E++£12 - £29
380EX Speedlite	E+£69
420EX Speedlite	E+£99
420EX Speedlite	E+£39
430EX II Speedlite	Mint£159
430EX Speedlite	As Seen / E+£29 - £39
480EX Speedlite	E+£99
540EX Speedlite	E+ / E++£49 - £59
560EX Speedlite	E+£129 - £149
580EX MkII Speedlite	E+ / Mint£249 - £289
580EX Speedlite	E+ / E++£149 - £189
ML3 MacroLite	Unused£49
MR-14EX Macro Ringlite	E++ / Unused£329 - £349
ST-E2 Transmitter	E+ / E++£79 - £89
Sigma EF430 Flash	Exc£49
Sigma EF430ST Flash	Unused£69
Sigma EF500 DG ST Flash	E++£79
Sigma EF500 DG ST Flash II	E++£79
Sigma EF500 ST Flash	E+£49
Sigma EF530 DG ST Flash	E+£59
Sigma EM-140 DG Macroflash	Unused£219
Sunpak Auto DX12R RingLight	E++£99

## Canon Manual - Please Call

## Contax 645 - Please Call

G1 Body + GD1 Back	E++£199
G1 Body only	E+£179 - £199
16mm F8 G + Finder	Mint£99
21mm F2.8 G + Finder	E++ / Mint£549 - £649
28mm F2.8 G	E++ / Mint£289 - £329
90mm F2.8 G	E++£159 - £229
18mm Viewfinder	Mint£199
TLA140 Flash	E+ / Mint£39 - £59
TLA200 Flash	E++£89

## Contax SLR Series

N1 + 24-85mm	E++£499
NX + 28-80mm	E++ / Unused£289 - £389
NX Body Only	E++£199
AX Body Only	E+ / E++£249 - £449
RTS3 Body Only	E++£399
RX Body Only	E+ / E++£169 - £199
S2 Body Only	E++ / Unused£450 - £549
ST Body Only	E+£229
RTS2 Body + Motordrive	E+£199
RTS2 Body + Winder	E+£169
RTS2 Body Only	E+£149
RTS + Winder	E+£149
RTS Body Only	E++£125
Aria Body Only	E+£129
167MT Body Only	E+£69 - £89
137MA Body Only	E+£69

137MD Body Only	Exc£35
139 Body + Winder	E+£75
139 Quartz Body Only	E+£59
Preview Body Only	E+ / Unused£49 - £249
28-70mm F3.5-4.5 MM	E++£259 - £279
28-80mm F3.5-5.6 AF	New£399
45mm F2.8 AE	E++ / Mint£189 - £199
45mm F2.8 MM	E+£199
50mm F1.4 MM	E+£225
50mm F1.7 MM	E+£99
60mm F2.8 AE Macro	E+ / E++£439 - £469
70-200mm F4-5.6 AF	E++£499
70-300mm F4-5.6 AF	E++ / Unused£449 - £799
80-200mm F4 MM	E+ / E++£195 - £249
85mm F2.8 MM	E++£299
100mm F3.5 AE	E+£239
100mm F3.5 MM	Unused£389
135mm F2 (60 Year Edition)	Unused£2,399
135mm F2.8 AE	E+£129
180mm F2.8 AE	Unused£599
180mm F2.8 MM	E++ / Unused£349 - £599
200mm F3.5 AE	E++£199
200mm F4 AE	Unused£449 - £499
300mm F4 AE	E+£299
TLA20 Flash	E+ / E++£15 - £39
TLA280 Flash	As Seen / Unused£39 - £149
TLA30 Flash	E+ / E++£25 - £39
TLA360 Flash	E+ / Unused£99 - £149

## Digital Compact Cameras

Canon Powershot A630	E++£49
Canon Powershot G2	E+£49
Canon Powershot G2 + WC-DC58	E++£79
Canon Powershot G5	E+£49
Fuji F100FD	As Seen£59
Fuji Finepix S200 EXR	As Seen£99
Fuji Finepix S5500	E+£39
Fuji Finepix S9500	E+£99
Leica Digilux 3 + 14-50mm F2.8-3.5	E++£649 - £699
Leica Digilux 3 Body Only	E+£299
Leica Dlux 4 - Brown Case	E++£259
Leica Dlux 4 - Mocha Case	E++£259
Nikon Coolpix 950	E+£49
Nikon Coolpix 990	As Seen£59
Nikon Coolpix 995	E+ / Mint£69 - £89
Nikon Coolpix L810	E+£99
Olympus SP550 Ultra Zoom	E+£39
Panasonic DMC LX1	E+£79
Panasonic DMC LX2	E++£89 - £99
Panasonic DMC LX7	E++£199 - £209
Panasonic DMC-FX7	As Seen£29
Panasonic DMC-FZ18	E+£79
Panasonic DMC-FZ3	E+£69
Panasonic DMC-TZ5	E+£69
Panasonic DMC-FZ28	E++£129
Panasonic Lumix LF1	Mint£279
Ricoh GR Digital IV	Mint£249
Ricoh GR Digital Limited Edition	Mint / Mint£129
Ricoh GX100	Exc£79
Ricoh GX100 + W/finder	E+£119 - £139
Ricoh GX200 + Finder	E+£99
Ricoh GXR + 28-300mm	Mint£249
Ricoh GXR + 28mm F2.5	Mint£379
Sigma DP1	E+£149
Sony DSC-H5 + Lenses	E++£129
Sony DSC-RX100	E++£269
Sony DSC-T77	Mint£99
Sony HX400	Mint£259

## Digital Mirrorless

Fuji Finepix X-S1	E++£249
Fuji Finepix X10 Black	E++£219
Fuji Finepix X100S Silver	E++£719
Fuji Finepix X100 Black LTD	E++£599
Fuji X-E1 Black Body Only	E+ / Mint£279 - £299
Fuji X-E1 Two Tone Silver Body Only	E+ / Mint£289 - £340
Fuji X-E2 Black Body Only	Mint£449
Fuji X-M1 Silver Body Only	Mint£249
Fuji X-Prot Body Only	E+ / Mint£439 - £499
Olympus E-P1 Body Only	E+£89
Olympus E-P2 Black Body Only	E+ / E++£139 - £149
Olympus E-P2 Chrome Body Only	E++£149
Olympus E-P3 Body Only - Black	E+£219
Olympus E-P5 Black Body Only	E++ / Mint£549
Olympus E-PL1 Black + 14-42	E++£149
Olympus E-PL1 Black Body Only	E+£109
Olympus E-PM2 + 14-42mm - Black	Mint£199
Olympus EM-5 Black Body Only	E+£399
Olympus EM-5 Silver Body Only	E++£439
Olympus EM-1 Body Only	E++£949
Panasonic G1 Body Only	Exc / E+£59 - £74
Panasonic G10 Body Only	Mint£79
Panasonic G3 Body Only	E++£129 - £139
Panasonic G5 Body Only	E++£129
Panasonic G6 Body Only	Mint / Mint£299
Panasonic GF-1 Body Only	E+£79 - £89
Panasonic GF-2 Body Only	Exc / E+£59 - £79
Panasonic GF-3 Black Body	E++ / Mint£579 - £119
Panasonic GF-3 Red Body	Mint£129
Panasonic GF-5 Body Only	E+£89
Panasonic GF-6 Body Only	E++£239
Panasonic GH-2 Body Only	E+ / Mint£279 - £349
Panasonic GH-3 Body Only	E++ / Mint£579 - £649
Panasonic GM1 + 12-35mm Asph	Mint£459
Panasonic GX1 Body Only	E+ / Mint£169 - £219
Pentax Q + 8.5mm F1.9	Mint£169
Pentax Q Body Only	E++£129
Samsung NX10 + 18-55mm	E++£179
Samsung NX100 + 20-50mm	E++£99
Samsung NX1000 + 20-50mm	Mint£159
Samsung NX11 + 18-55mm OIS	E++£189
Samsung NX100 + 20-50mm	Mint£159 - £175
Sony A7R Body Only	Mint£1,349
Sony NEX3 + 16mm F2.8	E++£239

Sony NEX5 + 16mm F2.8	Mint£209
Sony NEX5 + 18-55mm + Flash	E+£189
Sony NEX6 Body Only	E++£269
Sony NEX7 + 18-55mm	E++£499 - £549
Sony NEX7 Body Only	E+£449

## Fuji X Lenses

16-50mm F3.5-5.6 OIS XC - Black	Mint£235 - £259
18-55mm F2.8-4 XF	Mint£329
18mm F2 XF R	E++ / Unused£299 - £319
35mm F1.4 XF R	E++£299
50-230mm F4.5-6.7 OIS XC	Mint£279
55-200mm F3.5-4.8 OIS XF	Mint£479

## 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++£849
Olympus 8mm F3.5 FishEye Zuiko D	E++ / Mint£399 - £489
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / E++£329 - £349
Olympus 12-60mm F2.8-4 ED SWD	E+ / E++£349 - £399
Olympus 14-54mm F2.8-3.5 MKII	Mint£319
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++£179 - £249
Sigma 18-50mm F2.8 EX DC	E++£159
Sigma 30mm F1.4 EX DC HSM	E++£249
Olympus 35mm F3.5 Macro Zuiko	E+ / E++£129 - £149
Olympus 40-150mm F3.5-4.5 Zuiko	E++£59
Olympus 40-150mm F4-5.6 ED Zuiko	E+ / E++£49 - £69
Olympus 70-300mm F4-5.6 ED Zuiko	E++£199
Olympus EC14 Zuiko Tele Converter	E++£199

## Micro 4/3rds Lenses

Sigma 30mm F1.4 EX DC HSM	E++£249
Olympus 35mm F3.5 Macro Zuiko	E+ / E++£129 - £149
Olympus 40-150mm F3.5-5.6 Zuiko	E++£599
Olympus 40-150mm F4-5.6 ED Zuiko	E+ / E++£499 - £599
Olympus 70-300mm F4-5.6 ED Zuiko	E++£1199
Olympus EC14 Zuiko Tele Converter	E++£149

### Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++£729
Olympus 12-40mm F2.8 M.Zuiko	Mint£649
Olympus 12-50mm F3.5-6.3 M.Zuiko	E++ / Mint£179 - £189
Panasonic 12.5mm F12 G 3d	Mint£119
Panasonic 14-140mm F4-5.8 OIS HD	Mint£279
Panasonic 14-42mm F3.5-5.6 Asph OIS	E++ / Mint£69
Olympus 14-42mm F3.5-5.6 M.Zuiko ED	E++ / Mint£79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++£129
Panasonic 14mm F2.5 Asph	Mint£129
Olympus 15mm F8 Body Cap Lens	Mint£39
Olympus 17mm F2.8 M.Zuiko - Black	Mint / Unused£129 - £149
Olympus 17mm F2.8 M.Zuiko - Silver	E++£119
Panasonic 20mm F1.7 G Pancake	E++ / Mint£219
Voigtlander 25mm F0.95 Nokton	E++£539
Panasonic 25mm F1.4 DG Summilux	E++£369
Panasonic 35-100mm F2.8 GX OIS Vario	Mint£749
Panasonic 45-200mm F4-5.6 OIS	E++£169
Olympus 45mm F1.8 M.Zuiko	Mint£189
Olympus 45mm F1.8 M.Zuiko - Silver	E+ / Mint£175 - £189
Panasonic 45mm F2.8 DG Asph Macro	E++£429
Panasonic 100-300mm F4-5.6 G OIS	E£299

### Sony NEX Lenses

Sony 16-50mm F3.5-5.6 PZ OSS	E++£159
Sony 18-200mm F3.5-6.3 OSS	E++£369
Sony 18-55mm F3.5-5.6 OSS	E++ / Mint£79 - £89
Zeiss 32mm F1.8 Touit E	Mint£449
Sony 50mm F1.8 OSS	Mint£159



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M Monochrom Body Only.....	E++£4,499
M8 Black Body Only.....	E+ / E++£1,099 - £1,349
M8 Chrome Body Only.....	E++£1,299 - £1,389
M8.2 Black Body Only.....	E++£1,749
M8.2 Chrome + Grip & Case.....	E++£1,389
M9 Steel Grey Flordens Edition Body.....	Mint£3,199
M6 Platinum + 50mm F1.4.....	Mint£5,499
M6 Titanium + 35mm F1.4.....	E+£3,499
M6 Titanium + 35mm F1.4 Asph.....	E++£4,499
M6 Historica Edition.....	Mint£3,799
M4P Anniversary Chrome + 50mm F2.....	E++£1,875
MP 0.72x Black Body Only.....	E++£1,999
M7 0.58x Black Body Only.....	E+£1,349
M7 0.72x Black Body Only.....	E+ / E++£1,149 - £1,289
M7 0.72x Chrome Body Only.....	E++£1,249 - £1,289
M6 0.72x Chrome Body Only.....	E++£749
M4-P Black Body Only.....	E+£599 - £679
M4-2 Black Body Only.....	E+£449
M4 Chrome Body Only.....	E+£599
M2 Chrome Body Only.....	E+£449
MD2 Black Body Only.....	E+£349
MDA Chrome Body Only.....	E+£359
Konika Hexar RF Limited Edition.....	Mint£2,499
Konika Hexar RF + 50mm F2 + Flash.....	E+£799
Konika Hexar RF Body Only.....	E+£429
16/18/21mm F4 Tri Elmar + Finder.....	E++£3,199
21mm F2.8 Asph M Black.....	E++ / Mint-£1,299 - £1,699
21mm F2.8 Asph M Black 6bit.....	E++£1,699
21mm F2.8 M Black.....	E+ / E++£1,199 - £1,299
21mm F2.8 M Black 6bit.....	E+£1,249
21mm F3.4 R + 122228 M Mount.....	Mint-£799
21mm F4 Chrome + Finder.....	E+£1,199
24mm F2.8 Asph M Black.....	E++ / Mint-£1,499 - £1,599
24mm F2.8 Asph M Black 6bit.....	E++ / Mint£1,499 - £1,899

28/35/50mm F4 Tri Elmar.....	E++£2,499
28mm F2 Asph M Black.....	E++£1,749
28mm F2 Asph M Black 6bit.....	E++£1,849
28mm F2.8 Asph M Black 6bit.....	E++£1,049
28mm F2.8 M Black.....	E+ / E++£649 - £749
35mm F1.4 Asph M Black.....	E++£2,149
35mm F1.4 Asph M Black 6bit.....	Mint-£2,950
35mm F1.4 Black.....	Exc / E+£1,199 - £1,250
35mm F2 Black.....	E++£799
35mm F2 M Black.....	E++£1,099
35mm F2.5 M Black 6bit.....	E++£849
50mm F2 Close Focus.....	E+£449
50mm F2 Collapsible.....	E+£349 - £449
50mm F2 M Black.....	E++£699 - £999
50mm F2 M Black 6bit.....	E++ / Mint-£1,049 - £1,099
50mm F2 Summicron Chrome.....	As Seen£299
65mm F3.5 Elmar.....	E+£299
75mm F2.5 Black 6 BIT.....	E++£889
90mm F2 M - Black.....	E++£799
90mm F2 M Black.....	E++£749
90mm F2.5 Black 6 BIT.....	E++£949
90mm F2.8 Black.....	Exc / E++£349 - £399
90mm F2.8 Chrome.....	E+£299 - £449
90mm F2.8 M Black.....	Exc£550
90mm F4 C Elmar.....	E+ / E++£249 - £299
90mm F4 Elmar.....	As Seen / E+£69 - £199
90mm F4 Elmar E39.....	E+ / E++£149 - £299
Minolta 90mm F4 M Rokkor.....	E+£249
135mm F2.8 Black.....	E+ / E++£299 - £349
135mm F2.8 M Black.....	As Seen£250
135mm F3.4 Apo M Black.....	E+ / E++£1,499 - £1,599
135mm F4 Black.....	Exc / E+£349 - £389
135mm F4.5 Hektor.....	As Seen£99
21/24/28mm Viewfinder - Black.....	E+£219
24mm Black Viewfinder.....	E+ / E++£199 - £249
A42 Swing Polariser.....	E+£59
Bellos II.....	E+£85
Large B&S Head.....	Exc / E+£35 - £39
M Grip.....	E++£35
Motor M.....	E++ / Mint-£189 - £249
Winder M.....	E+£75

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Digital Modular R.....	E+£1,899
R9 Anthracite Body Only.....	E+ / E++£699 - £749
R9 Black Body Only.....	E++£749 - £789
R8 Black Body Only.....	E++ / Mint-£349 - £399
R8 Chrome Body Only.....	E+ / E++£349 - £399
R7 Black Body Only.....	E+ / Mint-£299 - £399
R7 Chrome Body Only.....	E+ / E++£299 - £349
R6.2 Black Body Only.....	E+ / E++£449 - £499
R6.2 Chrome Body Only.....	E++£499 - £599
R6 Black Body Only.....	E+ / E++£289 - £349
R6 Chrome Body Only.....	E++ / Mint-£349 - £399
R5 Black Body Only.....	E+ / E++£299 - £349
R5 Chrome Body Only.....	E++£299 - £349
RE Black Body Only.....	E+£219
R4S Model 2 Black Body Only.....	E+£249
R4S Black Body Only.....	E+£119 - £149
R4 Black Body Only.....	E+£125 - £159
R3 MOT + Winder.....	E+ / E++£239 - £299
R3 Black Body Only.....	E+£129 - £159
SL2 Anniversary Body Only.....	E++£649
SL2 Black Body Only.....	E+£299
SL Chrome + 50mm F2.....	E+£289
SL Chrome Body Only.....	E+ / E++£149 - £249
SL Chrome + 50mm F2 (Dummy).....	E+£149
Mk2 Chrome Body Only.....	As Seen£79
21mm F4 R 3cam.....	E+£599
24mm F2.8 ROM.....	E++£949 - £999
28mm F2.8 PCS Shift.....	E+ / E++£899 - £949
28mm F2.8 R 3cam.....	E+£299
28-70mm F3.5-4.5 R 3cam.....	E+£229
35mm F2.8 R 3cam.....	E+£249
35mm F4 PA Cartagion.....	E++£399
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# Final Analysis

**Roger Hicks considers...**  
Self-portrait, 1931, by Ilse Bing

**W**here do you begin to say what's wrong with this picture? It's a self-indulgent proto-selfie, apparently taken with the aid of a dressing-table mirror. Faults include insufficient depth of field; a messy background; the head chopped in half not once but twice; muddy tonality; and a divided centre of interest, with the principal subject split between extreme left and extreme right. There's a mushy streak down the right-hand side of the only print I've seen. Worse, it has been cropped: this is not the 2:3 aspect ratio of her Leica. We all know that 'real' photographers never crop.

## Technically clever

Fortunately, there's another place to start, which is by pointing out that all of the above is drivel. It's the sort of drivel that is often attributed to camera-club judges, but if we're honest, we have to admit that actually most of them aren't that stupid. Some are, but not many. But sometimes we're all that stupid when we criticise our own pictures.

Purely technically, it's very clever. Go on, try lighting that picture as evenly as Ilse did. Without HDR. Then take away the curtain, the 'junk' on the dressing table. It would look very sterile and dull indeed. Yes, it's true that many amateur portraits are spoiled by cluttered backgrounds. But it's also true that many amateur portraits (and many professional portraits too) are spoiled by featureless backgrounds. Look at the great Hollywood portraits of the 1930s. Very few have neutral



**'Purely technically, it's very clever. Go on, try lighting that picture as evenly as Ilse did. Without HDR. Then take away the "junk". It would look very sterile and dull indeed'**

backgrounds. When they do, the background is normally lit with a gradient, or a halo, or even a sharp shadow.

## Nervously concentrating

Then there's what it says about the photographer. Her expression is somewhere between nervousness and concentration. We've all been

there: no 'smile for the camera'. She is seeing herself in multiple ways: photographer, subject, model (for model and subject are not the same), profile, full-face, victim. The huge button on the cuff is dramatic: even more so in the left-hand portrait than the right.

She was a German Jew, born

in 1899. She moved to Paris in 1930 and took this picture in 1931. How does this influence how you appreciate it? After the fall of France, she moved to New York in June 1941. When she died in 1998, she left prints to many centres of photography, including 54 to the Victoria and Albert Museum in London: go to the Prints and Drawings Study Room. In 2005, these formed the basis of an exhibition, Ilse Bing: Queen of the Leica. The Queen is dead. Long live the Queen's pictures.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Ernst Haas





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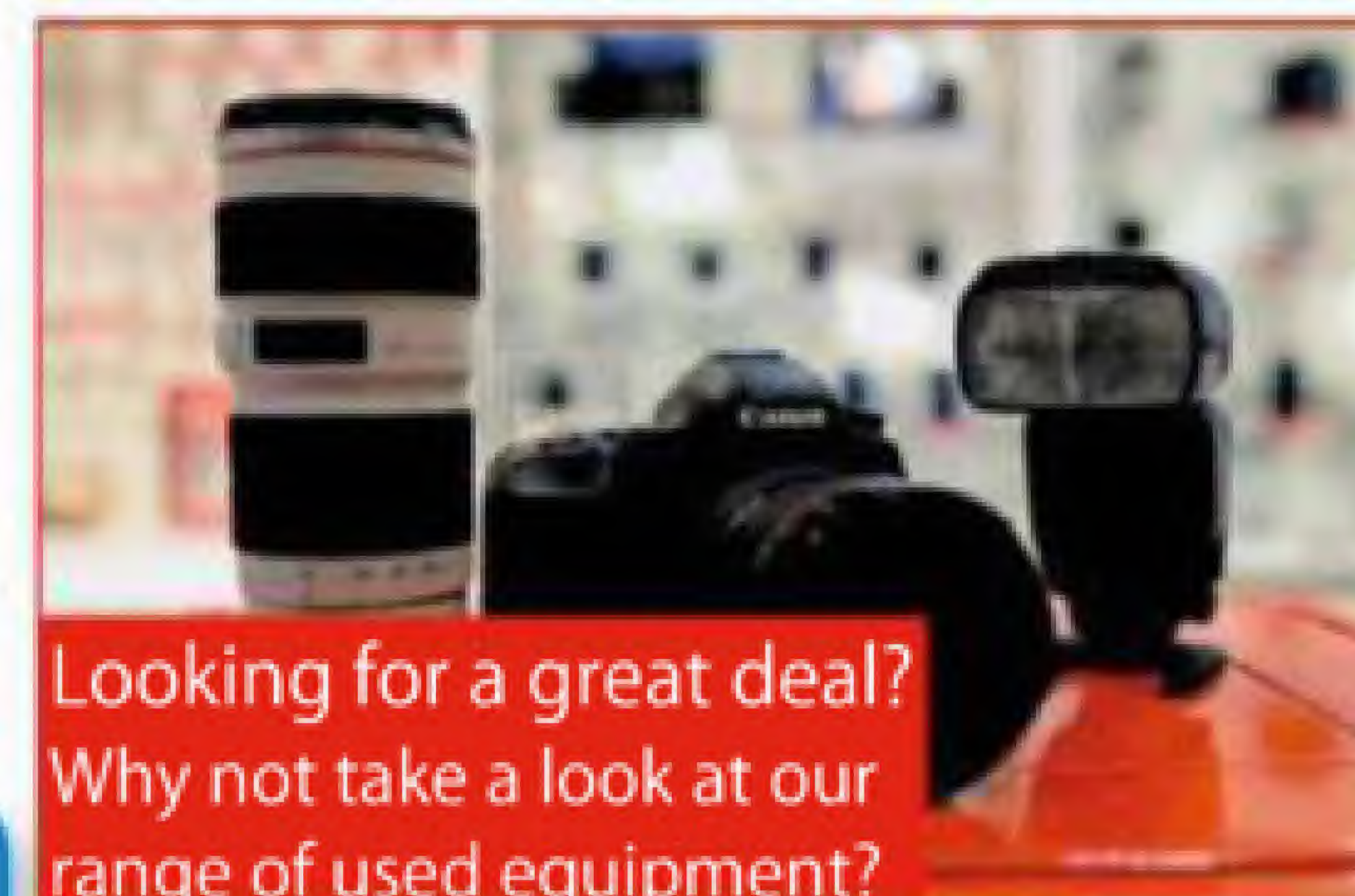
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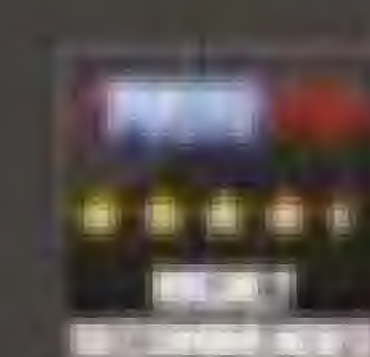
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